The Flower Beautiful

by Clarence Moores Weed

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BY CLARENCE MOORES WEED

THE FLOWER BEAUTIFUL. With 60 half-tone illustrations. 8vo, $2.50, *net*. Postage 16 cents.

TEN NEW ENGLAND BLOSSOMS AND THEIR INSECT VISITORS. With many illustrations. Square 12mo, $1.25.

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THE FLOWER BEAUTIFUL

A DISPLAY OF IRIS IN
AN IRIS VASE

THE FLOWER BEAUTIFUL

BY

CLARENCE MOORES WEED

"Be its beauty
Its sole duty"

BOSTON AND NEW YORK
HOUGHTON, MIFFLIN AND COMPANY
MDCCCCIV

1904

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SECOND IMPRESSION

TO

MISS MARY E. SMITH

THE FLOWERS IN WHOSE DEAR, OLD-FASHIONED
GARDEN HAVE SO GREATLY HELPED IN
THE MAKING OF THIS BOOK

FOREWORD

It seems strange that with all the attention which has recently been given to the awakening of the artistic spirit in the things of common life, so little interest has been shown in the development of an adequate appreciation of the beauty of flowers for interior decoration. Such adornment by means of sculpture and pictures has justly received much attention. The advantages to be derived from these objects of art and means to a richer living have been repeatedly set forth, and are not likely to be overestimated. It seems to me, however, that sufficient attention has not as yet been given to the value pertaining to the use of plants and flowers for a similar purpose. For with a very little intelligent effort the use of flowers might mean much more than it has in the past in many homes and schoolrooms. In numerous ways flowers have advantages not possessed by pictures, and they may justly claim careful and loving consideration, especially from those who seek to enrich the realm of childhood. For next to a lovely child, a beautiful flower is a masterpiece of God, full of the grace and joy and harmony of life. Flowers surround us through-

out our earthly existence, and carry a precious suggestion of the life to come. They are available where pictures are not, and may be used to awaken the soul to an appreciation of the glory of the universe in a way not possible with anything else.

Even where they are used in lavish profusion, it is rarely that one sees flowers so displayed as to bring out their beauty in harmony with their surroundings. The only general attempt of recent years to better the conditions of such display is the fashion of utilizing plants grown by the Japanese, for which enormous prices have sometimes been paid by leaders in wealthy social circles.

There is no question that in this matter of flower arrangement we have much to learn from the Japanese. But I do not believe that we are to learn it to best advantage by following blindly the details of their systems, which are so interwoven with the customs and traditions of the race that they can never mean to us what they do to the natives of Japan. We can learn from them, however, the lessons of respect for flowers, of the beauty of line, of the possibilities of asymmetry, of the laws of color harmony, and of the preciousness of beauty without regard to price. We can also get from the Japanese the most artistic flower receptacles in the world, and utilize these in working out the problem for ourselves.

In this little book I have attempted to embody some

of the more important results of many years' attention to the utilization of our American flowers for decorative purposes. The working out of such an attempt must always result in disappointment when compared with one's ideal, and I can only hope that these pages may prove suggestive to other workers. They could not have been written without the kindly aid of several artist friends, — especially Mr. James Hall and Mr. Nathaniel L. Berry. I am glad to express to these my cordial thanks, as well as to the editors of *The House Beautiful* and *Art Education* for the privilege of re-publishing here those paragraphs that first saw the light in these journals.

C. M. W.

Durham, New Hampshire,
March, 1903.

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APPLE BLOSSOMS IN A
JAPANESE JAR

THE FLOWER BEAUTIFUL

CHAPTER I

THE RELATION OF THE FLOWERS TO ONE ANOTHER

In its best estate a decorative arrangement of flowers is a work of art. It is a picture in which living line and living color form the artist's medium, and as such it is entitled to the same sort of consideration that the artist gives when he creates other pictures.

The first requirement of any picture is that of unity —that "out of many things there shall be made one whole." To produce unity when several parts make up the whole, one of these should generally dominate. This leads us to the law of Principality, in his statement of which John Ruskin says: "The first mode in which this can be effected is by determining that *one* feature shall be more important than the rest, and that the others shall group with it." Evidently in the present case this law requires that the flowers shall be the one feature of greatest interest, and that the other things shall be subsidiary to it.

After thus determining that our picture shall be a flower picture, rather than a vase picture or a bric-à-

brac picture, we are prepared to consider the details of the composition. A little thought will show that we may to advantage study three phases of our subject, namely, —

1. The Relation of the Flowers to One Another.
2. The Relation of the Flowers to the Receptacle.
3. The Relation of the Whole Composition to its Environment.

"There are," says Ruskin again, "all kinds of harmonies in a picture." So far as the relation of the flowers to one another is concerned, the harmonies most worthy of consideration are those of Form, of Growth, and of Color.

HARMONY AS TO FORM

In attempting to secure harmony as to form in floral arrangements most of us will do well to remember Thoreau's advice as to living: "Simplify, simplify." The great majority of floral decorations are too complex: different blossoms are combined together or one sort of flower is intermingled with greenery in such a way that the form of the individual blossoms, which should give the composition a large part of its value, is lost sight of. Consequently the first step in securing harmony is to limit our arrangement to flowers of one sort. When alone the typical varieties of sweet peas are beautiful; the coquettish blossoms have a distinctive charm which is lost when we mix with them a lot of minute foliage of love-in-a-mist or the green sprays of asparagus leaves. It is also lost when we mingle

with these typical forms of sweet pea bloom the mussy double varieties, or the bizarre Oddities, although the latter when arranged alone have a certain attractiveness.

It would be still worse if we should think of combining China asters with the sweet peas. The forms of these two flowers are as different as could well be: one is irregular in all its parts, the other is conventionalized by repetition. There can be no harmony by the juxtaposition of such differing forms. Yet the asters alone are among the most beautiful of flowers, and have within their limits such a variety of form that to obtain the most artistic results with them, one must simplify by arranging each type by itself. The soft recurrent rays of the beautiful comet varieties are very different from the short stiff needles of the German quilled sorts or the glowing balls made by the incurving rays of the Jewel asters. To arrange together any two of these three types would be almost as great a violation of harmony as to form as it would be to intermingle entirely different flowers.

This appreciation of harmony as to form is one of the lessons we have had to learn from the Japanese. It was after studying the methods of these people that Sir Edwin Arnold wrote: "Your European florist — who masses together his roses and gardenias, his maidenhair ferns and calla lilies, surrounding them with a dish of green and an outer overcoat of lace-paper — appears to the Japanese lover of flowers lower than a barbarian. He has lost — to the Japanese mind — the chief charms of flowers and leaves, which consist in their form of

growth, their harmonious asymmetry, and their natural relations. Every school of flower arrangement in Japan would scorn his rural bow-pot or guinea bouquet, and teach him far nobler thoughts."

Although the matter of form alone should be sufficient to prevent one from mingling different flowers together, there is an even more potent reason in what through poverty of language I must call the spiritual appeal of the various kinds of plant life. For upon the soul alive each flower has its own subtle influence: its beauty touches a distinct chord that thrills one like sweet music, just as every landscape was to Amiel a condition of the soul. Some China asters are similar to some marigolds so far as form is concerned, yet to intermingle these were to destroy the charm of each, because they appeal so differently to one's sympathies.

HARMONY AS TO GROWTH

Perhaps the most important lesson that we may learn from the Japanese is that of an adequate appreciation of the beauty of those parts of the plants connected with the blossoms — the stems and leaves which we so commonly neglect. Upon this subject Mr. Josiah Conder writes: "The arrangement of cut flowers in vessels of various kinds has become with the Japanese a decorative art of considerable refinement, compared with which the Western methods of floral composition appear but haphazard combinations. The bouquet, the wreath, and the garland, all depending for their beauty upon the close massing of blossoms and greeneries in luxurious

DAY-LILIES IN A TOKONABÉ JAR

confusion, bear no resemblance whatever to the more austere and open compositions of the Japanese. The peculiarity of treatment noticeable in these flower arrangements is closely connected with the Japanese manner of observing and enjoying floral nature. Whereas the Western amateur devotes his attention mainly to the blossoms, the Japanese lover of flowers bestows his admiration on the whole character of the plant or tree producing them. The rugged nature of the plum trunk, with its straight, stiff shoots, or the graceful sweep of the branches of the weeping cherry, are to him inseparably associated with any beauty which the blossoms themselves possess. The lines of branch and stem, the form and surfaces of leaves, and the distribution of buds and blossoms, all receive their fair share of attention. The loveliest buds and blossoms torn from their stems and crushed together in a mass, with ferns or other greenery between them, convey to the Japanese mind no idea of floral art or

White Cosmos in an Izumo Jar

beauty. The art under consideration is, in fact, based upon a representation, more or less conventional, of floral *growth;* and, principally for this reason, the compositions are made to assume an open character in which the individual forms of branches, stems, leaves, and flowers are all clearly expressed."

Examples of such displays of leaves and stems, as well as blossoms, may be seen in the accompanying pictures of day-lilies and white cosmos, as well as in various other pictures in this book.

BALANCE AND HARMONY AS TO COLOR

The attractiveness of an arrangement of flowers may usually be greatly enhanced by an intelligent consideration of the color relations upon which the artists have agreed. To the cultivated taste there is much more beauty in a group of flowers that exhibit harmony or balance as to color than in an indiscriminate mixture of many hues. To my mind the most satisfactory way to display many kinds of flowers is to use each color alone: no flower display can be more beautiful than the delicate violet-reds of some of the comet asters, or the delicious pinks of some of the sweet peas, or the virginal whiteness of the Bride poppy. But with a selection of the better varieties of many of the modern flowers now available one can easily combine different colors so as to conform to the laws of color relation.

The idea of balance in color implies the placing together of those which contrast with each other. Thus when two colors that are opposite each other in the

Violet-red and White Comet Asters in an Izumo Vase

spectrum scale are placed together, we have a balance of complementaries — the color arrangement which is often called a complementary harmony. Thus in a general way blue and orange-yellow are complementary; also yellow and violet-blue, violet and green-yellow, green and violet-red, blue-green and red, and green-blue and orange. Color displays of this sort are peculiarly pleasing and may be made with a great vari-

ety of flowers. Not infrequently we find them in the flowers themselves, as in the violet asters with green-yellow centres, or the red geraniums with blue-green leaves.

A Dominant Harmony in Yellow. Arranged by James Hall

The idea of contrast is also brought out when what the artist calls an active color — as any of the ordinary tones of the spectrum — is combined with a neutral tone, such as gray, or black, or white. For example, in the picture of comet asters on page 9, red-violet blossoms are intermingled with pure white ones.

According to the most approved principles of color relation, the idea of harmony in color implies a common element. Thus in what is often called a dominant harmony different tones of the same color are placed together, such as the arrangement of a light tint of blue with a dark shade of blue. Such harmonies are easily made with many flowers, especially sweet peas, asters, poppies, and marigolds: an arrangement of the latter, for which I am indebted to the artistic genius of my friend James Hall, is shown above.

Somewhat similar to the dominant harmony is the

analogous harmony. This is made when tones from neighboring colors on the spectrum circuit are placed near together : thus in the picture below red-violet and violet-red comet asters are combined, although the actinic values of the two colors are so similar as not to show in the photograph the marked difference that existed in the flowers.

An Analogous Harmony : Violet-red and Red-violet Comet Asters

CHAPTER II

THE RELATION OF THE FLOWERS TO THE RECEPTACLE

To have an arrangement of flowers we must have a receptacle for holding in place the stems and blossoms. Out-of-doors the plants are held in the earth by their roots, and the blossom-bearing stems rise from a surface which may be simply the rich brown of the bare earth, or the mottled browns of the carpet of fallen leaves, or the lovely greens of grass and sedge. All of these are subdued colors, which do not attract the attention away from the blossoms above — such tones as the artists in following nature have chosen for the backgrounds of their pictures. From this we may well take a hint, and remember that the receptacle for the flowers is not to be in itself the centre of attraction, but is so to harmonize with the blossoms as to display them to best advantage. Once this is clearly in mind, we shall discard the jardinières and vases on which elaborate and realistic bouquets have been painted by would-be decorators, for we shall realize that it is an insult to the flowers to attempt to vie with their peerless beauty by the crude pictures on such receptacles.

Aside from the simplicity of colors harmoniously

blended by the potter, — as in most of the Japanese vases shown in the pictures in this book, — the only safe decoration is the simplest of conventional designs, preferably perhaps of flowers. But even the simplest of conventionalized flower de-

White Comet Asters in a Kiso Vase

White Truffaut Asters in an old Chinese Vase

signs strictly limits the usefulness of the vase as a flower receptacle; for any adequate sense of unity will prevent one from using for asters a jar decorated with sweet peas. In general it is safer to use such a jar only for the sort of flower that is

shown in the decoration. In such cases the repetition may increase the sense of unity, as, for example, in the iris composition shown in the frontispiece — a composition that is nearly ideal in the simplicity of its unity. It is a study in repetition throughout: see how the general outline of the jar is repeated in the position of the outer leaves, and the simple lines of force of the vase are repeated in those of leaf and stem and flower. In the

Sweet Peas in a Royal Worcester Jar

same way the plant repeats the conventional decorations on the side of the jar.

To see how the same receptacle may be utilized with less happy effect, imagine its use for the goldenrod. Think how incongruous would be such a juxtaposition

of the iris, a typical spring blossom, and the goldenrod, a typical autumn blossom. Surely it needs no special intuition to see the violation of harmony in such a display. Another example of such repetition is seen in the picture on the opposite page of sweet peas in a Royal Worcester jar decorated with the conventionalized leaves and blossoms of the same plant. A peculiar fitness as to decoration is shown in the photograph of trollius or globe-flowers reproduced above. On the jar are modeled leaves that seem to be conventionalized from the leaves of the plant, so that the composition is one of striking harmony.

Trollius in a Japanese Jar

A very different sort of decoration is shown in the Japanese jar that serves as a receptacle for pink geraniums. The fish design is unique and attractive, though the idea of harmony would be better carried out by using it for some aquatic plant. Another unusual decoration is that of a Fujiyama jar in my collection: the

outline of the famous mountain is modeled in relief on the side of the jar.

HARMONY AS TO COLOR

In general it is better to choose for use with flowers jars and vases that exhibit neutral tones of gray or brown or subdued tones of green or red, in monotone or in harmonious combination, so that they may be used to advantage at different times, with blossoms of many sorts. A gray-brown jar like that which serves as a receptacle for gladiolus in the picture on page 23 may be used for a great variety of flowers with excellent results. But it is very easy to apply the laws of color relation to the receptacle in such a way as to make in connection with the flowers a contrasted, a dominant, a complementary, or an analogous harmony. Thus the gladiolus composition just referred to is a fair example of the first of these, while a dominant harmony may easily be made by using a flower similar in color to its receptacle. Complementary harmonies are also easy to produce: an example may be seen in the picture

Pink Geraniums in a Japanese Vase

below of violet Jewel asters in a yellow vase. I have often made another such harmony, in which white is also introduced through the use of sweet peas in two jars: a small yellow jar containing the violet-blue Celestial, Countess of Radnor, and Dorothy Tennant sweet peas is placed beside a yellow Izumo jar containing the white Blanche Burpee sweet peas. Analogous harmonies may be made by combining neighboring colors in the spectrum circuit — one in the blossom, the other in the vase.

Violet Jewel Asters in a Yellow Vase

With many flowers one can increase the beauty of the composition by such a repetition as is shown in the pictures which follow, of marigolds and sweet peas. By putting upon the table near the jar of flowers a few loose blossoms of the same sort, there is a repetition which is very effective. These additional flowers may of course be of the same color, or they may be used to compose a color harmony by selecting some comple-

mentary or analogous color tone. Such arrangements are especially effective for temporary decorations for social functions.

HARMONY AS TO PURPOSE

Marigolds in a Mexican Bowl

The same love of harmony that leads us to be careful as to color will lead us to restrict our choice of receptacles to those designed primarily for holding flowers. Fruit cans and water pitchers that have been too often to the well may serve a temporary purpose in keeping flowers from wilting, but they can never serve to bring out in the mind of the appreciative observer the full beauty of the blossoms: the obtrusive thought of the other uses of the receptacle is too disturbing. The extent to which one will use with satisfaction even the decorative Japanese pitchers as flower receptacles will probably grow less and less as one studies the subject. But one may often use to advantage such a receptacle as a discarded ginger jar which is kept on hand as a flower jar. These may be used with or without their wicker coverings.

The idea of balance must always be regarded in any artistic composition. In an arrangement of flowers in a receptacle there may evidently be a balance of mass and a balance of line. The balance of mass must take into consideration the relative appearance of solidity of

A Display of Lemon Queen Sweet Peas

the receptacle and the flowers it holds. In general, every one will agree that a light and graceful plant requires an airy delicate vase, as in the case of the globe-flowers illustrated herewith, while a strong and strenuous plant requires a solid and substantial jar, as in the gladiolus composition shown on page 23. And a due

consideration of balance will prevent one from overloading the receptacle with such a mass of flowers that the composition will look top-heavy.

In vertical compositions the relative height of the receptacle and the flowers arising from it should be carefully considered. In such arrangements the best proportion seems to be about one to two — that is, to have the height of the vase one third the height of the whole composition. A little study of the pictures will help to make this clear. This is the proportion of the iris in the Iris vase (frontispiece), the cosmos in the Izumo vase (p. 7), and the apple blossoms in a bluish jar (p. 27). It is better to have the height of the vase proportionately longer than shorter: thus in the picture of the jar of gladiolus in which the flowers occupy three times the height of the jar, the composition seems a little top-heavy, although the teakwood support helps to overcome this appearance.

Trollius in an Izumo Vase

In broader compositions the receptacle may well occupy a greater proportional height than in vertical arrangements. That this does not lead to inharmonious results may be seen from the picture of the geraniums in a Japanese jar as well as in many other photographs reproduced in these pages.

In determining the relations of balance between the flowers themselves, we should so arrange them on each side of an imaginary vertical line running through the middle of the receptacle that there shall not be a marked disproportion in effect. Of course this does not mean that we are to give them a bilateral symmetry, but that sort of harmonious asymmetry which we find among plants themselves. In all balances of mass we are to remember the essential law that the farther a thing is from the centre the smaller it may be and yet balance a larger thing nearer the centre. By studying the balance of trees out-of-doors we can get many suggestions regarding this phase of the subject.

RHYTHM AND BALANCE OF LINE

If you stop to analyze the beauty of a flower, you will find that it is chiefly dependent upon two things, — beauty of line and beauty of color. In these pictures in black and white the color element is not present, so that whatever attractiveness they possess is chiefly due to the effect of line. An intelligent consideration of this phase of the subject will readily show that the flower receptacle should rely largely upon its beauty of line for its attractiveness. For this purpose its outline

should be a continuous rather than a broken surface, and its coloring should be such as not to interfere with its effect of line. These facts at once rule out the cut glass vases whose outer surface is cut into innumerable projections that break up the continuous line, and the Cloissonné and other expensive vases in which the decoration is elaborate.

By carefully combining the flower stems with the receptacles one can often get rhythmical effects of line which are very attractive. Such effects are planned for by the Japanese flower artists, in whose art the beauty of line is always recognized. In general the beauty of a composition will depend largely upon the adaptation of the receptacle to the lines of growth of the plant. One who loves flowers and lives with them comes to have an intuitive feeling for these lines of growth, which will guide him in their arrangement more surely than any formal rules. "As one exponent of the art has quaintly expressed it," writes Mr. Conder, "the flower artist must be thoroughly imbued with a sympathetic feeling for the character, habits, virtues, and weaknesses of the members of the floral kingdom from which he seeks his material, till he possesses almost the same love and tenderness for their qualities as for those of human beings."

It is easy to see that the lines of the receptacle should conform in some tangible manner with the lines of growth of the plant.

A few examples will serve to illustrate these points better than any abstract discussion. In the picture of three stems of gladiolus on page 23 the jar is heavy and

A DISPLAY OF GLADIOLUS
IN A JAPANESE JAR

solid, in harmony with the thick stems and large blossom masses. Its lines are straight and it tapers from bottom to top in a way to suggest a truncated cone. Notice the echo of these in the flower arrangement: see first that the general outline above the jar is similar to that of the jar itself; then see how the straight lines of the outer surface are repeated in the straight outer margins of the stems on both sides; see the suggestion of a vertical line in the middle of the jar, made by the shadows, and how its effect is continued upward by the middle blossom stem. Notice, also, how the triangle, which is the dominant note in this composition, is repeated in the form of the individual blossoms, as the straight lines are also continued by the margins of the leaves.

Yellow Cypripediums in a Green Hampshire Vase

Now compare this gladiolus composition with the very different picture of the yellow lady's-slipper in a green Hampshire vase. These lady's-slippers are among the most bizarre of blossoms, with the dominant note in their structure a rounded fullness; this is shown in the leaves somewhat, but more especially in the

blossoms. The oddly rounded vase, with its projecting feet below and its long arms above, is repeated in a way in the strange blossoms with their projecting sepals.

I often arrange a few of the long-stemmed tulips in an Izumo vase in which the general outline of the lower part of the jar is echoed first in the arrangement as a whole and second in the shape of the individual blossoms. The graceful lines of force in the outline of the vase are repeated in the inimitable curves of the blossom stems, while the straight margins of the leaves help in the unity of the composition.

To display one or two blossom-bearing apple twigs in such a way as to bring out their beauty is not always an easy task. I sometimes use for this purpose the curious Japanese jar shown in the picture opposite. See how the curved outline of the jar is repeated in the principal vertical branch, while the outline of the composition as a whole is in such striking contrast to that of the jar as to produce balance of line.

Balance of line is attained by contrast. A good example of this is shown in the picture of Mikado poppies on a later page: here we have a solid straight-lined jar surmounted by the jagged poppy leaves with edges so incised that they make a striking contrast to the straight line below; then above these leaves are the smooth outlines of the flower stems, surmounted again by the jagged outlines of the blossoms.

APPLE BLOSSOMS IN A
JAPANESE JAR

CHAPTER III

THE RELATION OF THE COMPOSITION TO ITS ENVIRONMENT

HARMONY AS TO SURROUNDINGS

The final test of a flower arrangement is that of all beauty — the test expressed by the French in the saying that beauty exists when nothing can be added or nothing taken away to improve the effect. Perhaps in no way are we more likely to show our lack of appreciation of the Flower Beautiful than in this matter of its surroundings and its background. Too often we see floral compositions in which there is needed a great deal of taking away of objects from the vicinity of the flowers, as well as the substitution of a plain for a figured background.

When we want to do justice to the Picture Beautiful, we place it on a wall by itself against a plain background, and we either place around it a frame or mat that shuts it off from the surroundings or we use both mat and frame. Why do we do this? Is it not simply that the picture may be seen alone, without having its unity marred by other things obtruding themselves upon it?

Now, what in effect is a well displayed array of flowers but a Picture Beautiful? Should we not give

them the same opportunity to convey their message to the soul of the beholder, undisturbed by the jarring notes of inharmonious things? Study a flower display in a Japanese interior: there is the table on the raised platform along one side of the room. The table stands alone; it is not jostled on either side by other things, and the wall behind it furnishes a plain background. On the top of it is a flower receptacle, from which rises a fitting and appropriate arrangement of leaves, stems, and blossoms. The wall behind the plant is also plain, and there is hung upon it, a little to one side of the flowers, a long scroll on which is a painting that harmonizes in subject with the spirit of the flowers.

Around this display there is no massing of bric-à-brac; the wall is not covered with a figured paper, nor is it crowded with pictures. Through the simplicity and harmony of the surroundings the flowers have an opportunity to convey to the beholder their message of peace and beauty.

Is this not better than our luxurious and disorderly way of displaying flowers? Would it not be better to utilize our bric-à-brac one piece at a time, and then only when it serves a useful purpose, remembering that decoration for decoration's sake has no excuse for being? And is it not an advantage when we substitute plain wall paper of beautiful tones of gray or green or brown for the ornately figured designs that the art of the paper-hanger would force upon us? Surely by these means we could more nearly do justice to our Flowers Beautiful.

A DISPLAY OF MARIGOLDS

In our use of flowers for decorative purposes the idea of symbolism has as yet comparatively little significance. Except for a few which we involuntarily associate with weddings on the one hand and funerals on the other, we are willing to use almost any sorts that are beautiful in form and color. Fortunately almost the only flowers which we are prevented from using on account of their funereal associations are such comparatively soulless ones as the calla and the tuberose, and we may rejoice, it seems to me, that in this one respect at least we are better off than the Japanese. For with them a large proportion of the flowers are so hedged about with traditional associations that they can be used only on certain occasions. According to some of the Japanese systems of flower arrangement even the receptacles used must conform to certain traditions. Mr. Conder tells us that some exponents of the art recommend 'for Spring the use of bamboo vases and narrow-necked bronze vases; for Summer, flower baskets, bronze basins, wooden tubs, and very wide-mouthed vases, with the purpose of displaying as large a surface of water as possible; for Autumn, boat-shaped vases, and vessels of porcelain; and for Winter, gourd-shaped and narrow-necked receptacles.'

There is of course a symbolism of color quite generally recognized among artists, but for general decorative purposes at present this may be ignored. And the so-called "language of flowers" may well be left to the

sentimentalist: it is an artificial thing, very different from the appeal which beauty makes to the open soul of the nature-lover.

HARMONY AS TO SEASON

One of the greatest delights which a lover of the outer world can have is that feeling which responds to the spiritual appeal of each of the passing seasons: —

> "To make this earth, our hermitage,
> A changeful and a cheerful page,
> God's bright and intricate device
> Of days and seasons doth suffice."

So sang Stevenson, and so sings every one whose soul is alive to the ineffable spirit that seems to brood over the habitable world at each changing of the year. Spring, Summer, Autumn, Winter — how differently these affect us, and how much they add to the charm and rhythm of existence. "To the attentive eye," as Emerson wrote, "each moment of the year has its own beauty, and in the same field it beholds every hour a picture which was never seen before and which shall never be seen again." It is well worth while to enjoy as much as we may the delight of each passing season, accepting frankly what Nature gives us, and not attempting to mix her blessings, as we so commonly do in our floral decorations. For the flowers are the beautiful notes in which Nature prints the music of the Universe, revealing to us more than anything else the rhythm of the season.

Now Nature does not mix asters with anemones, or

goldenrod with apple blossoms. The delight of each is distinct, and each belongs to its peculiar season. In our use of flowers we may well follow the Japanese in learning this lesson of seasonableness. For a decorator in Japan is glad to use indoors the flower which at the time is especially in evidence out-of-doors. At any other season he has no use for it: he has too discriminating an appreciation of the unity of the life of nature and of humanity. Mr. Conder, who has made an elaborate study of Japanese methods of using flowers, tells us that "April blossoms used in any other month would appear to the flower artist as incongruous and out of place as winter clothing worn in summer time." And Miss Bacon, in her delightful "Japanese Girls and Women," tells us that "much attention is given to that harmony of art with Nature that the Japanese taste makes the *sine qua non* of all true artistic effort. The gorgeously embroidered gowns of the court must change with the changing seasons, so that cherry succeeds the plum, the wistaria the cherry, and so on through the whole calendar of flowers, upon the silken robes of the court, as regularly as in the garden that graces the palace grounds. And so with the confectionery which in Japan is made in dainty imitation of flowers and fruits. The chrysanthemum blooms in sugar no earlier than on its own stalk; the little golden orange, with its dark green leaves, is on the confectionery list in winter, when the real orange is yellow on its tree. The very decorations of the palace must be changed with the changing of the months; and *kakemono* and vase are alternately stored

in the *kura* and brought out to decorate the room as their designs seem in harmony with the mood of nature. This effort to harmonize Nature and Art is seen to-day, not only in the splendid furnishings of the court, but all through the decorative art of Japan. In every house the decorations are changed to suit the changing seasons."

By bringing in the symbol of the passing season where it may be studied in detail and the simple loveliness of its beauty may be admired, we not only bring inside some of the delight of the Great Playground outside, but we also thus increase our appreciation of the outward beauty and come to feel more deeply the rhythmical movement of the universe. This feeling was expressed long ago by the Japanese Emperor Shomii in these lines to Komio, his favorite consort: —

> "This gathered cherry branch can scarce convey
> A fancy of the blossom-laden tree,
> Blooming in sunlight; could I show it thee
> Thoughts of its beauty would drive sleep away."

And so it is that to the out-of-doorling — if I may use another of Miss Guiney's expressive phrases — each time of the year has its special delight. In Japan the people have long recognized this fact and have incorporated it into their living. In early spring occur the plum and cherry festivals, when the people enjoy to the utmost the beauty of the leafless, blossom-laden boughs. Then follow throughout the season the displays of iris and other flowers, until in autumn the glories of the maple foliage fittingly end the summer pageant.

In this sort of appreciation of flowers we are far behind the Japanese. The idea of costliness is so often dominant with us that even in summer we are likely to prefer expensive hothouse exotics to the beautiful flowers that surround us out-of-doors. Yet surely this is not a feeling to be encouraged. How richly we are blessed with Nature's decorations from the blossoming of the first willow shrub to that of the last purple aster! And with a garden at our command how much of beauty is available from the blooming of the first tulip to that of the last chrysanthemum!

In April the soft yellows and grays and browns of the willows adorn the landscape with a peculiar and evanescent beauty — a beauty that appropriately embodies the spirit of the opening season. The clustered masses of willow pussies give the larger effects to the pictured landscape, while the finer details are given expression in the hosts of starlike bluets, delicate spring beauties, golden marigolds, yellow adder's-tongues, and many others. In the garden the daffodils store the mind for future memories, while the hyacinths and tulips and pansies gladden it with their color and perfume.

In May the brilliant masses of apple bloom replace the more modest willow blossoms in the open landscape, while the lily-like trillium, the dainty bellwort, the harlequined columbine, the precious violet, and many another lovely blossom reveals its beauty in the leafing woods. In the garden this month sees the glory of the

long-stemmed tulips, the golden beauty of the double buttercups, the gorgeous blossoms of the Oriental poppies, and many another plant that man has modified for his delight.

In June the pageant moves from the orchard to the meadow, where the white daisies and yellow buttercups make pleasing harmony, while in the lowlands the blue flags display their modest blossoms, and in the woods the lady's-slippers reveal their orchid beauty. In the garden the roses are with us again, as is also the dear delight of poppy bloom, while the nasturtiums, phlox, and many other flowers are freely blossoming. In July the pageant is turned over to the lilies. The meadows, "flushed with the tender bloom" of the yellow lilies, seem a miracle of grace, while the gardens are alight with the immaculate beauty of the Madonna lilies. This display continues well through August, until it is replaced in the fields by the goldenrods and asters, and in the gardens by the dahlias and chrysanthemums.

Surely in all these flowers, and the hundreds of others, there is sufficient material to adorn our homes with fitting grace. Shall it not enter into our hearts to understand that this God-given beauty is for our enjoyment? And shall we not realize that when our admiration is awakened only by the costly rarity of a tropical orchid we are not so near the Kingdom of Heaven as is the little child who looks with loving tenderness upon the simple beauty of a wild flower?

CHAPTER IV

VASES AND JARS FOR FLOWERS

From what has been written in the previous chapters it will be understood that for the effective use of flowers for decorative purposes, suitable vases or other receptacles are necessary. And it has already been indicated that such receptacles should be simple and tasteful in themselves, with graceful outlines and without set ornamentation, except perhaps the simplest of conventional designs. In each case the vase or jar should be appropriate to the particular flowers to be displayed in it, so that the general impression upon the observer will be one of simplicity, symmetry, and harmony.

If one searches the stores of our large cities for flower receptacles of this sort, one is likely to have difficulty in finding what is desired, at least until the Japanese shops are reached. In the best of these, however, one may generally find a considerable variety of vases and jars that serve admirably for flower receptacles. As a rule they are simple in form, with quiet well blended coloring, and when decorated marked only with clearly conventional designs.

It is not strange that the Japanese artists in pottery should thus excel in providing receptacles for flowers,

for as a people they have a more delicate appreciation of the world of plants than any other, and with them pottery has long been one of the finest of the fine arts. The number of artists who devote their lives to the work is very large, so that a variety of form and design is sure to be obtained. If you watch the Japanese shops from season to season you can always add new sorts of jars to your collection; and this sort of pottery collecting need not be an expensive luxury if you will limit yourself to the simple things designed for flower receptacles rather than the more elaborate pieces which in themselves are objects of art. Such a collection will also provide you with the opportunity for a liberal education in the art of using flowers for decorative purposes, for when you see how much more attractive blossoms are when displayed in harmonious vases, you will always want to choose just the right one for each sort of flower.

The two paragraphs immediately preceding were written several years ago, since which time, unfortunately, there has been a decided change for the worse in the wares offered by our Japanese shopkeepers. One who has watched with interest the pottery handled by these shops during the last six or eight years cannot have failed to note a decided decadence in its artistic value. It would appear from such observations that at first these shopkeepers catered to a comparatively few Americans of more or less artistic tastes, who bought at good prices the products of the better craftsmen imbued with the spirit of Japanese art. By these purchases a fashion for things Japanese was started, which

SINGLE TRUMPET NARCISSUS
IN AN OROBÉ VASE

spread among people of less discerning taste, who selected the gaudiest pieces they could find. The canny shopkeepers studied the wishes of their customers, and sent back orders for still more gaudy things. Possibly they sent over as models some of the "art" from Occidental potteries, with many-hued bouquets painted upon impossible vases. Of course the material of this kind could be made by cheaper labor and consequently could be sold at a lower price, thus greatly increasing the possible patronage of the shops. So the shops increased in numbers and in customers until auction stores of Japanese goods became common in the larger cities: in these, Japanese trash of all sorts was sold at very low prices. And the worst feature of the case is that comparatively few of the more artistic things are now imported, so that it is becoming more and more difficult for those who wish to purchase such wares to find them. Yet surely this is not wise in the importers. There is a large and growing class of Americans of sufficiently educated taste to select the better things.

Victoria Needle Asters in a Japanese Jar

A few years ago a noted English traveler, commenting upon the tendency to cater to European taste, told the Japanese that they would lose their artistic perception, which is perhaps the greatest gift the race has to make to the world, if they persisted in the manufacture of the trash they were at work upon. And doubtless this is in large measure true. But will the fault be theirs? Japan's transition from an agricultural to a manufacturing kingdom necessitates that she sell her wares to the outer world. And perforce she must make the wares that the outer world will buy. If the market demands impossible posies upon preposterous vases, the demand must be met. And so it happens that you see upon the shelves of the shops things which the proprietors will frankly tell you they would not think of using in Japan.

It is easy to see where the trouble lies. The great purchasing public, both in Europe and America, is sadly in need of many lessons upon the beauty of simplicity. And no nation is so well fitted to teach it to us as these same Japanese, with whom a thing in former days at least was valued not for its cost, but for its intrinsic beauty, to whom nothing beautiful was ever commonplace, and in whose art the simplicity of Nature has ever been dominant. It is a pity that instead of having their ideas impressed upon us it should be our fate to impress upon them our barbaric tastes. It is certainly to be hoped that the widespread belief in the value of elementary principles of art as a part of general education, and the very general instruction our youth are receiving in

this subject, will lead to a better condition of things in the future.

Most of the Japanese pottery on the American market is named from the province where it was manufactured, but some of it is named from the maker. Among the latter, one kind often met with in Boston at least is the Makuza ware, made by Makuza Kozan of Yokohama. This ware is remarkable for the charming blending of colors and classic simplicity of form. One of the Makuza jars in my collection always reminds me of the story of a Japanese potter who spent many years trying to get a certain delicate tint into his vases. Discouraged by repeated failures he finally threw himself into the furnace. When his sorrowing friends removed the vases then in the oven they found in them the tint for which the potter so long had striven. One is tempted to believe this story after reading the following paragraphs in "The Yankees of the East," by Mr. W. E. Curtis: —

"I have found," writes Mr. Curtis, "in the Osaka Mainichi (newspaper) a touching story of one of these impractical geniuses, who, after years of patient effort, had succeeded in producing a new kind of porcelain he calls '*gan-juyake*' (jeweled ware). His name is Higuchi Haruzane, and he conceived the idea one day when he was trying to remove a flaw from a piece of ordinary earthenware. A certain brilliant effect that was apparent in this flaw attracted his attention and suggested that if it could be applied to an entire piece of porcelain it would add another beautiful specimen to the various

classes of ceramics. That was in 1882, and from that time till 1893 he was constantly at work endeavoring to reproduce what had been accidental. One of his most devoted and trusted artists, named Matsuoki, who had worked patiently with him trying to develop the new process, died from a disease that was due to exposure, overwork, and insufficient food, and he himself was reduced to absolute destitution before he accomplished the result he aimed at; but he was finally successful, and the first pieces of any consequence that he produced in perfection were sent to the Chicago Exposition,—vases of porcelain decorated with translucent figures of flowers and birds upon a pure white ground. The diploma from the committee of awards was the first public and official acknowledgment of Mr. Higuchi's success, and when he received it he went to the cemetery where Matsuoki, his devoted partner, is buried, decorated the grave with flowers, placed a *habachi* before the head-

Diamond Asters in a Banko Vase

stone with a pastille of the most fragrant incense, and then proceeded to read in loud voice the decision of the committee of awards, so that the spirit of the dead might participate in his triumph."

The Izumo pottery is named from a province, and is one of the kinds oftenest found in our Japanese shops. It is commonly yellow and green in color, and it comes in many forms suitable for flower vases. Such a vase as that in which the globe-flowers are shown on page 20 is particularly attractive, while a very distinct shape in this ware may be seen in the picture of white cosmos on page 7. This pottery is inexpensive; the vases are attractive in themselves, and serve admirably as flower receptacles. By using yellow flowers with them, as in a display of goldenrod, one gets a charming color harmony. There we have the yellow of the flowers with the delicate green of the leaves and stems running into the similar green of the upper part of the vase, and then the yellow of the rest of the vase.

Callas in a Seto Jar

The Seto ware is generally to be found in greater variety than is the Izumo. The Seto porcelains are particularly desirable; they are made in a great variety of form and coloring, and considering the quality of the ware are quite inexpensive. There are many cylindrical jars in this ware which are extremely useful for holding straight-stemmed flowers: one such is pictured on page 47.

The cylindrical Tokonabé jars, like the one shown on page 5 with day-lilies, are particularly good for many sorts of large blossoms. They are also surprisingly inexpensive, the price of one twelve inches high and five inches in diameter being only about one dollar. A variety of other forms of vases come in this same ware, but those that I have seen are not very good for flower receptacles.

Some of the Orobé vases are very attractive, having decorations in simple conventional designs. One of these is shown in the picture of trumpet narcissus on a previous page. Much of the famous Banko pottery is inexpensive and admirably adapted to use with flowers. This is found in a great variety of forms, one of which is shown in the picture on page 46. The Tosa jars are also attractive with subdued, well blended color tones, and sometimes with simple conventional designs in relief, as in the jar shown with goldenrod herewith. Many of the Shozan vases are excellent for use with flowers. And one of the best color tones of all the Japanese ceramics is found in the gray-green of some of the Kiso jars, one of which is shown in the left-hand picture on page 13.

In the common blue and white ware, made, I think, in both Japan and China, though commonly called Canton china, one can find many excellent receptacles for use with flowers. One can also get various vases and jars said to be of old Chinese make which, whether genuine or not, are useful when they are of good form and color: the right-hand picture on page 13 represents one such of excellent shape, and of a good yellow color.

There are many other sorts of ware which may be found in the Japanese shops. By watching the shelves of these shops from time to time one is sure to find new and attractive forms which it is a delight to add to one's collection. By studying the famous Morse collection of Japanese pottery in the Boston Art Museum one can get a comprehensive idea of these delightful ceramics. The admirable catalogue of this collection is likely to remain for this generation the chief work of reference upon Japanese pottery.

Goldenrod in a Tosa Jar

In selecting this pottery one should always pick out

the precise piece one wants and not let the dealer send another from his stock. One should see that there are no nicks or cracks and that the jar is symmetrical above and below; also that the coloring is just what is desired. There is frequently a marked variation in these points between similar pieces, so that the only safe way is to select each one carefully and to see that you receive the one selected.

Until quite recently it has been difficult to get many sorts of simple flower jars in American pottery. There is a rapidly increasing output, however, of artistic receptacles which may be used to advantage for this purpose, although as a rule these are more expensive than Japanese ware of a similar sort.

There are in my collection some excellent vases of Hampshire pottery, made at Keene, New Hampshire. They are of a dark olive-green color, without decoration, and combine beauty and simplicity to an eminent degree. One of them holding yellow lady's-slippers is shown on page 25. There are also some beautiful cylinder jars in this ware, and a few larger vases of admirable form and color.

In the Merrimack pottery, made at Newburyport, Massachusetts, there are also some excellent simple forms for use with flowers, which are sold at very moderate prices. And in the Chelsea ware, of the Low Tile Company of Chelsea, Massachusetts, there are a number of inexpensive vases that serve admirably for flower receptacles. The Fésole pottery made by the craftsmen of Frederick Parsons of Boston also combines

simple beauty with utility, and includes many excellent vases.

The more expensive American wares also afford many beautiful flower vessels. Some of the most exquisite of these are found in the Dedham ware, made at Dedham, Massachusetts, in which the grays and greens and browns are admirably blended in various modifications of the glazing. The forms and decoration are so simple that the jars may be used for flowers to excellent advantage. The beautiful Grueby vases, of the Grueby

Marigolds in a Mexican Bowl

Faience Company, Boston, are for the most part objects of art in themselves, but many of them are sufficiently simple in form and decoration for use as flower receptacles. And the same may be said of the well known Rookwood pottery made in Cincinnati.

In the glazed Mexican ware there are some forms of bowls which are excellent for use with flowers. One

of these holding marigolds is shown in the picture on page 18, while another more attractive may be seen on the previous page. These bowls are generally colored in rich tones of brown. Somewhat similar to these are the old-fashioned ginger jars, to be found in many ancient attics, which may be used for displaying marigolds or other old-fashioned flowers.

Plain glass vases and bowls are excellent for displaying many flowers. The broken surfaces of cut-glass vases and their imitations are not harmonious, however. And the same is true of the glass vases ornately decorated in gilt so commonly offered for sale. Simplicity is required, and these sin against this cardinal virtue.

Few flower arrangements are more attractive than a slender rose vase holding the long stems and beautiful blossoms of the better roses. These vases have a wide, flat base, from which rises the slender glass stem that gradually expands in the graceful outline of an ideal vase. The slender, plain, clear glass seems a fitting receptacle for the dainty grace of these queenly blossoms. For shorter-stemmed roses the plain glass rose-bowls may be used to advantage; these bowls are also excellent for displaying nasturtiums, sweet peas, and various other flowers.

For tall, straight-stemmed blossoms one can get admirable glass vases of a generally cylindrical form, but with the bottom enlarged, so that the vase will not tip over easily, and will hold sufficient water to supply the stems. For use with goldenrod, wild asters, and similar flowers, I have found these excellent.

Two makes of glassware are now upon the market which are wonderfully beautiful in themselves, — the Tiffany favrile glass and the Austrian iridescent ware. In each of these I have seen many forms well adapted for holding flowers. There are also good flower vases in the green Bohemian glassware to be found in the better china-shops, and vases of exquisite clearness in the white as well as the green glassware made in Somerville, Massachusetts, and also to be found in such shops.

Perennial Phlox in a Fujiyama Jar

CHAPTER V

WALL VASES AND RECEPTACLES

Novel and attractive displays of flowers may readily be made by the use of the various forms of wall receptacles to be found in the Japanese shops. The special feature of these lies in the fact that each is provided with a hole on one side near the top by means of which it may be hung on a nail or hook in the wall and thus serve to hold an attractive arrangement of flowers. Two distinct types of these wall vases are shown in the accompanying pictures. Those made of pottery may be obtained in a considerable variety of Japanese wares. Some of those more recently placed upon the market, unfortunately, show the decadence which has come to Japan through catering to the Occidental taste: these, with their brilliant hues and realistic bouquets, the discriminating purchaser will of course pass by.

For use with these wall vases, flowers of rather good size are desirable. And for good results it is quite essential that the background be plain rather than adorned with figures. If it is a painted wall, or finished in such a way that the surface is not permanently spotted by a drop of water, the vases may be used with much more satisfaction than otherwise. Especially good

AFRICAN MARIGOLDS IN A BAMBOO WALL-HOLDER

results may be obtained by using these in connection with a jar of flowers upon a table in front of the wall: very charming repetitions may thus be gotten.

But of all the wall-holders those made of bamboo are much the most satisfactory. I know of no way in which one may learn the possibilities in awakening the interest and stimulating the appreciation of children in the home or schoolroom by means of flowers better than by the use of these Japanese wall-sticks. And they are so cheap in price — costing at the Japanese shops but twenty-five or fifty cents — that they are available for every schoolroom, as well as every home, where any attention is paid to the inherent love of beauty. One of them will certainly afford much gratification to any lover of flowers.

During recent years we have heard a great deal about the art of the Japanese, especially about their use of flowers, and it has frequently been suggested that we might adopt their systems to advantage. These systems, however, as I have already said on a previous page, are the result of centuries of development, and are so closely linked with the history, mythology, and genius of the people that it were folly to attempt to transplant their systems to our soil. But we may learn from them lessons of asymmetry, harmony, and simplicity, and adapt these to our conditions.

As a help in learning these lessons, the bamboo holders have a unique value. In no other receptacle are the stems and blossoms of many sorts of flowers likely to show themselves to greater advantage with little or no

care in their arrangement, while with slight attention to the placing of the blossoms they will yield Japanesque effects that will be a revelation to many who behold them for the first time.

Marigolds in a Japanese Wall Vase

These bamboo holders are made from the natural stalks of the bamboo, and consequently no two are exactly alike. They vary in color and in length of internodes, as well as in the places where the side is cut out to make a hole for the insertion of the flower stems. The color may vary from a pale straw to a rich yellowish brown. It is well worth while to have more than one on hand, selecting those that differ considerably from each other. In some the holes are directly in line vertically, while in others they are slightly to the right and left of the vertical line: this latter arrangement permits a greater variation in display than the other. In selecting the stick look it over carefully as to these three points: first, see that there are no cracks in the wood anywhere, to leak and sadly to

COMET ASTERS IN A BAMBOO WALL-HOLDER

interfere with its usefulness; second, see that there is room below each opening for sufficient water; and, third, see that the hole for hanging the holder is placed so near the top that there is room below it for considerable water. It seems probable that some of the holders would crack if exposed with no water in them for long periods of time to the very dry atmosphere of many of our superheated rooms.

After you have purchased the bamboo holder, select if possible a clear wall space where there is nothing to interfere with the display of the flowers. If it is so situated that you can upon occasion put a small table in front of it, so much the better. It is very desirable that this wall be of a good color for a background, — a deep yellowish buff or a delicate greenish gray are perhaps the best colors, as these harmonize well with the color of many flowers. The buff color has the advantage of blending prettily with the yellowish brown of the bamboo. It is a decided advantage to have the wall painted so that drops of water do not discolor it.

Having selected the wall space, insert a nail or straight gilt hanger in a suitable place, and hang the bamboo on this through the hole in the back near the top. Before doing this, however, it is well to pour water into each compartment of the holder, not quite filling it; by so doing you are less likely to splash the water upon the wall.

A great variety of flowers may be used to advantage in these receptacles. The results are most striking when the blossoms are of good size, with the stems

rather long. White daisies, China asters, marigolds, chrysanthemums, fleur-de-lis, marguerites, roses, carnations, and many other flowers are excellent for the purpose. Care should be taken not to have simply a bunch of blossoms at each internode; the larger display of stems and blossoms is needed for good results. The pictures will suggest some ways in which the blossoms may be arranged in the holder, but endless variations are easily possible.

The decorative effect may be greatly increased by the judicious use of a vase or jar of similar flowers upon a table in front of the wall, as shown in the marigold picture on page 31.

I would suggest that in the schoolroom the arrangement of the flowers be given, part of the time at least, to the pupils who show especial interest in them, so that they and their comrades will be more likely to observe the flowers in an appreciative way. If the interest becomes so general that all the pupils desire to try the arranging, be thankful, and either buy another holder, or some vases, so that each one's turn may come the sooner. But do not crowd the flowers; give them room to speak, each in its own way.

CHAPTER VI

JARDINIÈRES AND THEIR USES

In the selection of a jardinière the fact should always be borne in mind that it is to serve as a receptacle for an object of art rather than to be in itself the centre of attraction. The painter who should make the background of his picture more interesting and striking than the picture itself would sin against the proprieties no more than does the one who places a simple graceful fern, charming in its monotone of color, in a jar on which has been painted a gaudy bouquet. The principles of color harmony and fitness as to form that hold in other fields of decorative art apply with equal force to the display of plants in jardinières. As a people, there is perhaps no way in which we show more conclusively how little a genuine, far-reaching sense of artistic fitness controls our conduct than in our use of these flower receptacles. To be convinced of the truth of this assertion, visit the counters in our great stores on which these jars are displayed, and see the "art" that is bought by the American public. Brilliant colors in startling contrasts are likely to prevail, with here and there the addition of vivid-hued flowers that render the jars utterly unfit for the intended purpose.

Jewel Asters in Awaji Jar. Flowers Pink and White

They do these things better in Japan. Go to a Japanese shop, and even among the cheap pottery which Oriental travelers tell us is made especially for the Occidental trade, you will find the manufacturer's sins of commission much less heinous than those of his brother in the Occident. Crude designs are less in evidence; the colors are more harmonious and subdued; the forms of the jars better fit them for the desired use.

It is to be expected, then, that, all things considered, the most satisfactory jardinières now available in our American markets are to be found in the Japanese lines of pottery. Indeed, it would be strange were this not the case — for thousands of years the Japanese people have been growing plants of all sorts, from tiny herbs to stately trees, in such receptacles. They have, besides, an innate appreciation of plants which is unique among the peoples of the earth, and an artistic sense which is an essential element of their life.

They have also a genius for the manufacture of pottery. Such a combination should surely yield an extraordinary series of fitting and artistic plant receptacles.

Jewel Asters in Jardinière. Flowers Violet

The variety of Japanese ware in which jardinières may be found is much too great even for mention here. In the ware called Raku, Ruri, Seto, Izumo, Owari, Awaji, Tosa, and Ofuke, from the regions of manufacture, excellent jars may be found, as well as in that from other provinces not on this list. Some very charming forms in yellow and green may be found in the Izumo ware, which is one of the most abundant and characteristic lines of pottery in our Japanese shops. A great variety of forms are also to be found in the Tokonabé ware, although there is little variation in the color, which is some shade of terra-cotta. This pottery is less expensive than almost any other. For ten cents each I have purchased very pretty jars six inches in diameter, one of which is shown in the accompanying picture of

jack-in-the-pulpit, while the largest sizes of jardinières may be bought for two or three dollars. The *motif* of the Tokonabé designer is the dragon, which appears in relief in many guises; the head and feet, as well as the scaly bodies, are used to give a decorative touch that is unique among pottery. Apparently the region where this ware is made would have been a likely place for Jason to have found the teeth with which to seed the furrows of Ares.

Jack-in-the-Pulpit in a Tokonabé Jar

The Raku pottery is quite distinctive with good subdued color tones in grays and browns and reds. A jar of it holding a Victoria needle aster plant is shown on the next page. The Seiji ware is also attractive, as may be seen from the picture on the previous page of the jar holding a Jewel aster: the general color of this jar is a delicate gray-green with a sort of double collar in white and blue gray. The similar picture on page 64 shows a Jewel aster plant with pink and white flowers

in a green jar of Awaji ware, which is attractive and inexpensive.

In the cheap forms of American and European ware there are many jardinières which no person with a sense of artistic fitness would think of using for plant receptacles. But fortunately in the vast array of gaudy decoration one finds here and there a modest jar in subdued greens or browns which is excellent for the purpose. The low price of these enables one to have many more than would generally be practicable with the more expensive kinds. Such jars, large enough to hold a seven-inch pot, may often be bought for ten cents at many of the stores. At this price nearly every home and schoolroom can afford a few for the plants often growing in exposed unsightly pots.

Victoria Needle Aster Plant in a Raku Jar.
Flowers Violet-red

These American jars are commonly intended simply for use in holding flower-pots, rather than for growing the plants in without the pots. In this respect they differ from most of the Japanese jardinières, which are provided with a drainage vent absent in the American forms. In some respects, however, this is a distinct advantage as it saves leakage upon the stand below the jardinière. The surplus water simply collects in the bottom of the jar; because of this, care must be taken not to drench the soil too freely, as most plants are likely to suffer when the roots are in standing water.

One of the most recently introduced receptacles for growing plants is the raffia basket-ware. This is not yet generally known, but it can be used with very satisfactory results for a considerable variety of plants. The bottom is of wood and the sides of woven raffia; the color is a green that harmonizes with almost any plant; the shape is adapted to the ordinary flower-pot, and the price is reasonable. At a florist's in New York city I paid one dollar and twenty-five cents for one of these baskets large enough to receive an eight-inch pot, and one dollar and seventy-five cents for one to hold a ten-inch pot. An ordinary flower-pot saucer may be placed in the bottom to receive the drainage water. These receptacles should not be used in greenhouses or conservatories as the dampness causes a mould to grow upon them, but for temporary use in the home, schoolroom, church, or public hall they serve admirably. For permanent use I should think there might be danger of the bottom warping because of the moisture on the upper

DWARF COMET ASTER PLANT IN
A BROWN JARDINIÈRE

side, received from the flower-pot saucer. The bottom boards are well painted, however, so that this danger may be simply imaginary. There are also various other forms of raffia flower receptacles now to be found at the florists' shops. Some of them are very attractive, being woven in two colors. Part of them are provided with zinc dishes inside.

Easter Lily in Flower-pot set in Raffia Basket-ware Receptacle

One of the most satisfactory ways in which to use jardinières, especially the cheaper forms without a vent in the bottom, is to grow flowering bulbs in them. With tulips, daffodils, and the other varieties of narcissus delightful results may thus be obtained. Plant three or four bulbs of one variety in good damp soil, directly in the jar, without a flower-pot, varying the number, of course, according to the proportionate size of bulb and receptacle. Place the jar in a cool, dark cellar for about six weeks, or until a good root growth is established, then bring it into a warm, light room for the plants to unfold their blossoms. I have found it much easier to grow tulips and daffodils in this way for the home than in ordinary flower-pots; in the latter the moisture evaporates so rapidly through the porous sides

that constant attention in watering is necessary. In the jardinières, however, evaporation takes place only at the surface, while for the plants named an excess of moisture does little harm; as is well known they can be grown with the roots in water alone. I have not tried this plan with hyacinths, but I see no reason why it would not be equally successful.

A great deal of enjoyment may be obtained through the use of jardinières as temporary receptacles for plants which have been grown in the garden. No flowers are better adapted for such use than the asters. Select a plant that has just come into full bloom, water it thoroughly two or three hours before taking it up, then transplant it to a jardinière which is harmonious in size, shape, and color. Use no flowerpot, and it is as well if the jar has no drainage vent in the bottom. Keep the soil moist, and you will have a sumptuous and attractive floral display for several weeks. Jewel asters so transplanted are shown in the illustrations on pages 64 and 65. Other plants which have a similar compact root growth and sufficient hardness of stem, leaf, and blossom may be treated in a similar manner, although you will probably need to experiment

Twayblade in a Miniature Jardinière

more or less to learn what plants will yield good results under such radical treatment.

At many of the Japanese shops one can find a great variety of little jardinières that may be used for small plants. Those that I have picked up vary in width from four inches to less than two inches. They are regulation plant jars having a hole in the bottom for drainage, just as the larger ones do. There is great variation in shape and coloration.

Snowy Trillium in a Miniature Jardinière

These tiny jars may be used to advantage in several ways. One of the most satisfactory of these methods is to transplant into them the smaller wild flowers, especially such as from their nature cannot be effectively displayed as cut flowers. The photographs reproduced on these pages show two small wild flowers—the twayblade and the snowy trillium—thus growing in miniature jardinières. Such plants are difficult to display if cut off from their roots; the flowers, it is true, could be shown, but the charm of the plant lies in the combination of leaves and flower-stalk; the name even, in the case of the twayblade, is due to the two similar leaves. For drawing or nature study as well as for simple decorative

effect the plant is much more useful in such a jardinière than it would be if otherwise exhibited. The same idea is applicable to many other small wild flowers that are commonly neglected because they do not readily lend themselves to effective display in vases. Most of these may be easily taken up when they are in bud and transplanted to these jars, in which they will bloom for a week or more with no attention except that of giving a little water occasionally. Of course care should be taken in removing them from the soil where they are growing to disturb the roots as little as possible.

Miniature Japanese gardens may be made with these jardinières by the use of a few flat stones and bunches of growing moss. For this purpose the common rock saxifrage should be among the plants utilized. The jars may also be used for studies of seedlings, planting two or three seeds in each.

These little jardinières are attractive to children who love to care for the plants growing in them. They may be made a decided addition to the equipment of a school, especially for use in drawing and nature study. They cost but little, the prices commonly ranging from ten to twenty-five cents each.

The application of this idea, however, need not be confined to the receptacles especially intended for miniature jardinières. By having on hand a variety of the different forms of the inexpensive small pottery to be found on the counters of the Japanese shops, one can often use them to great advantage as temporary receptacles for the smaller wild flowers.

WILD PLUM BLOSSOMS IN A SETO PORCELAIN JAR ON A TEAKWOOD TABLE

CHAPTER VII

SUPPORTS AND STANDS FOR FLOWER RECEPTACLES

An objection sometimes made to the use of flowers in jars and vases is that there is danger of injury to the polished tops of tables and stands from moisture beneath the vase. This objection is often valid. In America it has commonly been attempted to avoid the difficulty by the use of cloth doilies or other table covers. Such attempts, however, generally produce not only inartistic effects, but often also increase the injury done. The Japanese overcome this difficulty by using for flower tables oiled and lacquered woods which are not injured by moisture, or small wooden bases of various sorts.

Royal Rose Sweet Peas on a Miniature Teakwood Table

Quite a variety of these vase supports may be bought at a well-stocked Japanese shop in our larger cities even now. As their use becomes more general and the demand for them increases, the supply doubtless will be fuller and more varied, for the pictures in Japanese treatises on flowers show that there are in use many forms of such holders not yet to be seen on the American market.

White Cosmos in a Hampshire Vase on a Teakwood Table

The commonest form of these vase supports now to be obtained, and the one most generally useful, is the simple round type shown in the picture on page 23. They are made of teak, cedar, and other woods, and ordinary sizes of them sell at retail for from thirty-five cents to one dollar each. They are very useful for many sorts of vases and jars. One can also find sometimes more elaborate supports of this type with which attractive flower pictures may be made.

There are also many miniature tables that may be used in a similar way. Several distinct types of these are shown in the pictures in this book. They cost a little more than the round blocks, and for general use under American conditions do not seem to me to be so desirable. But any lover of flowers will find it profitable to have a few forms of them for use on a table or mantel with a fitting vase of flowers.

Much more satisfactory, however, than these miniature tables are the larger tables and stands, which in China and Japan are made in a great variety of teak, cedar, and lacquered woods. Types of these are represented in the accompanying pictures. Such tables have many advantages as flower-stands, one of the most important of which is, that the owner is likely to be willing to use them for flowers alone, and not to crowd the vase of blossoms in among a lot of bric-à-brac where they have no chance to reveal their loveliness. To place such a stand by itself against a wall or other background, and then to use it as a shrine of beauty for displaying flowers, is the beginning of a liberal education in the adequate appreciation of these "kisses from the good God," as Helen Hunt's little protégé so naively called them.

CHAPTER VIII

FLOWERS ON THE DINING-TABLE

No place in the home seems more fitting for the presence of flowers than the dining-table. For nothing is more helpful than flowers in making the daily meals a means of eating to live, rather than of living to eat — of transforming a physical into a spiritual feast. And for this result it is by no means necessary that the flowers should be elaborate in their decorative effects, or that they should be rare and costly exotics. Here, as always in living, the beauty of simplicity is worth cultivating. A simple pot of ferns, or even a few leaves and flowers from the window garden, may easily have more spiritual value than the ornate interweavings of violets and roses and ribbons commonly described in the fashion journals. In the same way, the violets or roses displayed simply are likely to have much more grace than when their beauty is marred by being woven into all sorts of fanciful arrangements.

For the home table it is generally desirable that the flower display shall not be so high as to prevent people seeing each other. For it is exasperating to play peek-a-boo with one to whom you are talking, even if the screen between be beautiful in itself. Consequently

ROSES IN A TOSA JAR

flowers that may be arranged to advantage in rather low groups are to be preferred to the long-stemmed ones requiring vertical arrangements. There is no place in which such lovely flowers as pansies and English daisies may be used to better advantage than on the home table where one may look upon them near at hand. Violets also may be used to great advantage, as may sweet peas, in small vases or in glass rose bowls, and, in fact, a great variety of greenhouse and garden flowers. If the blossoms may be displayed to advantage in lowly arrangements and have not a perfume disagreeable to some people, — as marigolds have, for example, — they are available for table adornment.

In the use of these table flowers it is especially desirable that harmony and simplicity be preserved. For in most other places one may look at the flowers or not, but at the dining-table we must see them "against or with our will." At the summer hotels one is constantly required to sit at meat with an incongruous display of all the flowers to be found in the neighborhood, both in field and garden, and when one is in a critical mood the effect is by no means happy. How much more delightful would be the result if mine host would require that only one sort of blossom be used at a time, and if he would buy a few inexpensive plain glass rose bowls instead of the unsightly imitation cut-glass vases now in use.

From spring until autumn it is especially desirable that the flowers for the home table be those most suggestive of the season, so that if we are not able to take our meals out-of-doors, as I am sure we should all be

glad to do, we may at least have a suggestion of the outward beauty as we break our fast for the day's work. As a people, it seems to me we are more and more learning to appreciate what Wordsworth called "the spirit of the season," and this use of the seasonal flowers is one of the most potent methods of cultivating such an appreciation. How fitting that in early spring the table should be graced by the presence of a simple display of the lovely poet's narcissus, with all their promise of the days to come, or in early June by the presence of a bowl of white roses, with their rich suggestion of the rarest days in all the year. During July and August the sweet peas furnish a great variety of color for table use, for which the dainty blossoms seem particularly well suited. Nasturtiums also, in clear glass rose bowls, serve admirably, as do in fact a great variety of other flowers.

Small flowering plants in artistic jardinières that have no opening in the bottom may often be used to great advantage upon the table. Such a display of bloom as that afforded by a *Gloire de Lorraine* begonia, for example, will prove a treat to all beholders. And the pots of living ferns now available in many patterns of pots and varieties of ferns are always in order when displays with brighter colors are not available.

With the approach of winter a larger dependence must of course be placed upon greenhouse flowers for use on the dining-table, as well as for other interior decoration. Nothing can be more beautiful than the conservatory roses, if properly displayed, and these flowers lend their beauty to almost any sort of receptacle that is

at all simple and fitting. The shorter-stemmed varieties are attractive in low rose bowls, while the medium-stemmed ones go well in the expanding rose vases or in simple Japanese jars, as in the picture of Bride and Bridesmaid roses on page 81. The long-stemmed American Beauty roses require tall cylindrical vases, which will conform in some degree with the straight lines of the stems, for their satisfactory display. But one should not use cut-glass vases in which the outer lines are so broken up that any continuity of line is out of the question.

Many other sorts of greenhouse blossoms may be used to advantage for adorning the dining-table. Carnations serve particularly well on account of their beauty and their lasting qualities. The same may be said of the beautiful lily of the valley, so commonly forced into bloom throughout the winter, as well as various other flowering bulbs.

CHAPTER IX

THE FLOWERS OF SPRING

In the remaining chapters of this little book I desire to take a rapid survey of the kingdom of the Flower Beautiful, in such a way as to indicate the decorative uses to which the more abundant members of it may be put. This survey makes no pretense of being exhaustive: probably many flowers which should be noticed will be overlooked, for it is to be based on my own experience during the last ten years. The rare and expensive greenhouse exotics will be altogether neglected, and such plants as are not adapted for use indoors will receive scant attention. I hope thus to treat only of the blossoms which are available to any one who wishes to use them.

The earliest flowers that the Nature-lover can utilize from out-of-doors are the willow "pussies," which begin to show the approach of spring long before the snow has disappeared. If branches of these are brought indoors and placed in cylindrical jars containing water, they will come out rapidly and prove a source of much enjoyment. Shortly afterwards the earliest blossoms in the garden show themselves, — snowdrops, and Scylla and Duc von Thol tulips, — though they are too small for much effect

indoors. But a little later, the narcissus and daffodils appear, and these may be used inside to excellent advantage. The beautiful poet's narcissus, perhaps the most abundant variety in most gardens, may be displayed in low cylindrical or tumbler-shaped glasses, or in vases of almost any simple form. The more pretentious trumpet varieties, — one of the best of which is pictured on page 41, — with their glorious yellow tones, may be used in the same sort of receptacles, taking care not to crowd them too much, while the double daffodils lend themselves to a wide variety of treatment because of the mass of color embodied by their many petals.

Poet's Narcissus in a Yellow Chinese Vase

In the woods the early wild flowers are rather small for effective use indoors, though delightful touches may be made by transplanting a few plants into small jardinières, or massing a few blossoms of bloodroot, anemone, dog's-tooth violet, or the larger trilliums in small recep-

tacles. Even the jack-in-the-pulpit may be made an effective decoration by transplanting into such a jar as is illustrated on page 66.

The feature that lends most enchantment to our May landscapes is that of the blossoming fruit trees, both wild and cultivated. The pageant of bloom commences in the leafing woods, where the whitened branches of the June-berry or shad-bush stand out in clear relief. It is continued along the borders of the roads and forests by the glory of the wild plum thickets, with snowy bloom upon the bare brown twigs, and about the home grounds by the pink flush of the peach blossoms, the white beauty of cultivated plum, cherry, and pear, touched here and there to deeper color by the great round flowers of the cultivated quince and the flaming fire of its Japanese cousin. But the climax is reached when the apple orchards upon the hillsides become a glorious vision of pink and white against the green background of the unfolding leaves.

In all of this floral display there is abundant material for the adornment of our homes with decorations that shall not only render them more attractive, but shall also increase our appreciation of the lavish beauty of the outer world. When such flowers are available for the gathering, it is a pity not to utilize them, and thus, as Richard Jefferies would say, take to our souls some of the greatness and the beauty of the spring.

The lack of appropriate and harmonious receptacles is probably one of the chief reasons why fruit blossoms are not more generally used for interior decorations.

Yet, as has already been said, this lack is easily supplied if one can visit one of the better class Japanese shops, and buy a few simple, harmoniously colored jars, part of them at any rate of cylindrical form. For no other form of jar can be used to advantage for holding so great a variety of flowers as these cylindrical ones. And when you gather the branches be content with a few well selected ones, remembering the dictum of Puvis de Chavannes, the great French artist: *Decoration exists only through sacrifice.* A few branches discerningly arranged are better than an armful crowded together in an indiscriminate huddle.

As to the particular sorts of tree blossoms little need be said. One should utilize the kind at hand at each particular season. The plume-like petals of the shad-bush on the leafless twigs are unique and pretty, and the species is so common and widely distributed that nearly every one can find it. At about the same time thickets of wild plum trees, so common over a large part of the United States, furnish splendid material for indoor decorations. The leafless branches, with their rich burden of white and exquisite bloom, may be gathered in abundance and utilized for a display which is all the lovelier for the briefness of its existence. A few branches placed in a good-sized cylindrical jar — like the gray and black Seto porcelain shown in the picture on page 76 — cannot fail to awaken the admiration of every discerning beholder. Give the jar and blossoms room to speak for themselves; do not crowd them into a corner with other things, but let them have for their

brief existence such a place of honor as their beauty deserves ; and see if the lesson of simplicity that they teach does not have its effect in purifying and ennobling the æsthetic taste of the beholder.

The exquisite beauty of the apple blossoms is too precious not to utilize during the fortnight of their existence. There is great variation in the depth of coloring of these flowers — some trees seem almost pure white from the first, while others are a deep and glorious pink. The wild crab trees are particularly beautiful, having a depth of coloring and richness of charm that are seldom equaled by the cultivated sorts. And these latter may be gathered with a clear conscience by the most utilitarian person, for the fruit that succeeds the flowers is worthless except to the boys who wage with it their mimic wars.

In gathering the apple blossoms care should be taken to select the twigs that are likely to be useful with the particular receptacles in which they are to be displayed. A little discrimination while getting them from the trees will save a useless waste. It often happens that a single branch can be used to better advantage than a much greater number.

A distinct and brilliant note in the May color symphony is struck when the Japan quince comes into bloom. The full glory of the blossoming shrubs cannot be reproduced indoors, but one may easily get unique and beautiful results by bringing in a few of the branches and arranging them in jars. The smaller twigs covered with the red-pink blossoms may be loosely arranged in small vases or jars, but I like better to use larger branches

that bear both leaves and blossoms in jars of rather solid appearance, reproducing in some sense the bizarre beauty of the shrub out-of-doors. Notwithstanding its brilliance, the color is not a difficult one to manage; it combines to advantage with neutral tones of almost any sort.

Crimson Tulips in a Reddish Japanese Jar

It is in May also that the heart of the decorator is gladdened by the blooming of the late tulips, with their pure and glowing colors, their long stems and their graceful poses. Floral comparisons are likely to be "odorous," but I venture the assertion that with respect to happy combinations of pure color tones in sufficiently large masses for the eye to dwell upon with fond affection, few flowers have such possibilities as these tulips. The one-colored single varieties with their chaste cups of living color seem to me much more desirable than the variegated singles or the more objectionable doubles; in the latter the fascination of the

tulip has largely disappeared. The charm of the plant lies in its simplicity: it rises from the ground with graceful ease; its simple slender leaves of glaucous green partially inclose the rounded stem that curves lightly before it reaches the crowning blossom, in which Nature seems to strive to show how effective single color masses may become. There is classic simplicity throughout, the effect of which is sadly marred when we add the frills and furbelows of the double and the parrot varieties.

Among the many colors of the long-stemmed single tulips none are more effective for decorative uses than the deep crimson, the Chinese orange, the light yellow, and the white varieties. Out of a dear old-fashioned garden in which tulips flourish as if in their native Netherlands, I have often selected these colors for decorating the village church.

It need scarcely be said that the proper display of these single tulips requires that their individuality shall be brought out. They will not tolerate indiscriminate crowding into vases; each must be given room to "speak for itself" by showing its curves and colors. Select rather tall vases, and place comparatively few tulips in each, of course cutting the stems off near the ground in order to have a few leaves on each flower.

But the decorative possibilities of these long-stemmed tulips may best be realized by arranging them in rather large jars, such as are commonly sold for jardinières, for which purpose they are excellent, and the possibility of using them for cut flowers renders them all the more

desirable. Fill the jar nearly full of water, and crowd into the bottom, horizontally, a few loose stems and leaves to hold the flowers in position. Then insert the tulips one at a time, permitting some to droop over the side, and standing others upright in the middle, giving each, however, sufficient room to show its individuality. I have one such jar which is eight inches high by ten inches wide, with "dimples in its cheeks," to use the expressive phrase of a five-year-old miss when first she saw it. Below, it is delicate green in color, blending near the middle into the salmon-toned upper part. When filled with the Chinese orange tulips, and placed alone upon a table, a most charming decorative composition is produced. Such a tulip jar is particularly suitable for churches, halls, or large rooms, as it is of sufficient size to show to advantage at a considerable distance. In another jar somewhat similar in shape, but in color deep crimson below and light green above, a beautiful combination was made with the crimson and the white tulips. The glaucous green leaves blended with the upper half of the jar, while the crimson flowers repeated the tones of the lower portion.

Late in spring, and early in summer, the gorgeous hues of the Oriental poppies become available. These great-petaled flowers are of enormous size, and are borne on the ends of long graceful stems, which also bear the odd, deeply incised leaves. These blossoms should be used for large and brilliant effects; they are fitting ornaments for the garden out-of-doors, and will outshine almost any ordinary vase in which they may

be placed. I have used them to advantage, however, in a Japanese dragon-vase which is deep red with gold markings, and is too conspicuous in itself to be used with most flowers. But with the yard-long stems of the Oriental poppies, surmounted by the large brilliant red blossoms, it forms a harmonious composition. When placed on a table alone, this combination is very effective. Unfortunately these Orientals have the poppy habit of drooping soon after being cut; consequently, in using, it is necessary to plan to cut them just before the desired effect is to be produced. Possibly one might adopt to advantage the plan commonly recommended for the annual poppies, — that of cutting very early in the morning, but I have not tried it, and so cannot tell whether it would be successful.

With the blooming of the good old-fashioned "lay-locks," we feel that spring is in full course, soon to disappear before the coming summer. Who is not surprised to find the lilacs in bloom so soon? Into whose soul does not the sweet perfume of the purple panicles bring the first suggestion of that tender regret at the passing of the season, which later culminates in

> "Tears, idle tears, I know not what they mean,
> Tears from the depth of some divine despair
> Rise in the heart, and gather to the eyes,
> In looking on the happy autumn-fields
> And thinking of the days that are no more."

In the older settled regions of the country, especially in New England, there are many clumps of lilacs growing by the wayside, marking the site of some homestead

long since deserted or destroyed, and giving a touch of color to the landscape that is not repeated during the season. Such a mass of lilac purple, fringed with the green of the leaves, delights the eye even as their fragrance pleases "the poet of the senses." It is easy to carry some of this color and fragrance into the home: a few branches are very effective for indoor use. It is well to break off rather long stems, for the lilacs cannot be crowded too much without losing individuality. If one notices how the blossoms and branches grow, one sees that the latter have many angles and a decided tendency to a bifurcated arrangement which reaches its climax in the double panicles. Consequently these flowers may be most effectively used in tall straight vases by arranging a few isolated branches in such a way as to show the character of the plant. Do not remove the leaves from the twigs, for they help to counteract the angles of the branches.

The perfume of the lilac is disagreeable to some people, so that care is sometimes necessary in too profuse use of the blossoms for public decorations.

Besides the purple and the white lilacs commonly cultivated, there are many charming varieties from China, Japan, and other countries, for sale by nurserymen, that deserve more general cultivation. Some of these have blue and others red flowers.

In June a well-stocked garden furnishes an embarrassment of floral riches. The delicate beauty of various sorts of iris is in its prime; the golden glory of the globe-flowers is resplendent; the bizarre blossoms of

the cultivated Solomon's seal are very decorative. All of these and many others may be brought indoors to excellent advantage, giving touches of wonderful color to the most sombre interior. And in the fields and woods there are other forms of beauty. Along every roadside, Nature furnishes for early June use a very decorative flower in the ox-eye daisy or "white weed" of the meadows. This seems a more effective blossom than the related marguerite of the greenhouses, and it retains its charm even when —

"A host in the sunshine, a snowdrift in June"

the fields are whitened by its petals. But the first of the season's daisy blooms are the freshest and best, and

Cultivated Solomon's Seal in a Japanese Vase

are most appreciated by a general audience. Do not crowd the flowers together in a solid bunch, but use them rather in such a way as to show the grace of the stems and blossoms. A free arrangement in a wicker-covered ginger jar is effective and easily made; or a few of the long-stemmed flowers may be loosely displayed in a tall vase.

Globe-flowers in a Banko Vase

Few wild plants appeal to one with greater charm than do the lady's-slippers. The finding of one of the rarer species marks a red-letter day for the Nature-student, and even the pink species, so common throughout many of the Northern States, never loses its charm. It is delightful to decorate with this woodsy beauty: to gather the dainty flowers scattered here and there beneath the Weymouth pines is in itself a joy, and to arrange them in vases and jars is a rare privilege to the flower-lover. Each plant should be carefully plucked

below the bases of the leaves so as not to break the stalk. In arranging them, each blossom must be given room to show its bizarre beauty, and sufficient leaves should be retained to set off the flowers.

Strange to say, some people are poisoned by handling these charming flowers, so that it is wise when you first arrange them to be careful until you learn whether you are one of those whose skin is irritated by the leaves and stems.

The outdoor roses always seem to me more beautiful on the bushes than in the house, but they furnish abundant decorative material for June use. Most of them may be used to best advantage in rather low rose bowls, although some of the longer-stemmed sorts are effective in taller vases.

White Roses in a Rose Bowl

MIKADO POPPIES IN A GRAY
JAPANESE JAR

CHAPTER X

THE FLOWERS OF SUMMER

Few flowers are more exquisitely beautiful than poppies, although the very quality of the beauty necessitates that it be ephemeral. Poppies may be grown in any garden, and the glorious blossoms are yielded in great abundance, while the variations of type are so numerous that one may gratify almost any artistic taste with them. The simple whiteness of the single Shirley poppy is very different from the gorgeous splendor of the bright-balled Fairy Blush, while between the two are all gradations of form and color. No flowers, perhaps, are better adapted to the school garden than these; to give each child a row of one variety to care for would be a means of liberal culture.

Poppy blossoms are creatures of a day, but this transitoriness enables their lovers to handle them afresh each morning with new delight. To Celia Thaxter, whose passion for poppies has been so delightfully revealed in the pages of "An Island Garden," we are indebted for the knowledge that the blossoms will last through the day if picked very early, while the dew is on them. And the gathering of them at this time brings its own reward, for if there are visions of greater loveliness in

the outer world than that of a poppy bed dew-bediamonded in the rays of the rising sun, they are rarely seen. In the use of these flowers indoors it should be remembered that both the leaves and pods are essentially decorative, so that they must not be left out of the scheme of display. Tall vases or jars are needed for this purpose; glass will do, but I like better the warm tones of the Japanese jars. The accompanying illustrations show some methods of displaying them, but the effective variations possible are endless.

Of all the varieties of poppies the Shirleys are the favorities with many lovers of flowers. The leaves are slender and full of grace, and the flowers consist simply of four great petals, inside of which is a circle composed of many stamens, while in the centre is the broad, ribbed, and rounded pistil. The structure is well shown in the illustration following. On the delicate surface of these translucent petals Nature paints the most exquisite colors. In some cases the whole flower is of a single hue, while in others there are beautiful combinations. One variety is of a glorious poppy-red with a broad, white cross at the base; the stamens have white filaments and yellow anthers. Another is a wonderful tint of orange-vermilion, varying slightly in color tone from the base outward. Another flower is a combination of pink and white, the petals being a charming geranium-pink color, with a narrow margin of white; the ring of light yellow anthers in the middle of the blossom forms a pretty combination with the light pink. The flowers are large, often measuring three inches in

WHITE SHIRLEY POPPIES IN A
RED-BROWN VASE

diameter, while single outer petals when flattened sometimes have an equal width. Another form is of a lighter tint of pink with a wider margin of white.

The pure white Shirley poppies are surely among the most divine of garden blossoms. They are types of that serene and simple beauty which is its own excuse for being, before which the pen hesitates in token of the hopelessness of adequate portrayal. "If I wished to paint a gloriously simple flower," writes Schuyler Mathews, "I should choose one of these simple white poppies." To attempt to describe a sunset, a beautiful woman, or a white Shirley poppy, to one who had never seen any of them were a hopeless "escalade of heaven," but fortunately every one has seen each of these, and words may serve to bring to remembrance the beauty of the vision. "What is a poet? Why, a poet is as much as one should say — a poet." So with this poppy; it is a Shirley white — surely that is enough.

These blossoms are especially fascinating when planted in beds alone or with some bright color intermingled. For indoor decoration I like to use two or three of them in a single vase of some deep color that contrasts with the white. A photograph of such a combination is reproduced herewith.

The double peony-flowered poppies bear immense blossoms, commonly having a diameter of five inches with a vertical depth of three inches. The stamens have nearly all been transformed into petals, which in perfect specimens conceal the central pistil. The petals are slightly convoluted, and toward the middle of the

flower more or less twisted, with the outer ends crenulate or incised. The flowers are gorgeous masses of color, with very long stems that for poppies are unusually firm. The leaves are wide and large, and the plants robust and vigorous. There are many varieties of this type, all of the poppy colors being represented. One of the most beautiful of these is the white, sometimes called the Lady in White. This is a magnificent pure white flower, nearly five inches in diameter, with the petals twisted and notched at the tip. The Rosy Morn is a beautiful blossom, rose-pink with lighter centre; while the American Flag — white, margined with orange-scarlet — is as striking as it is patriotic. There are also handsome varieties in maroon and lavender, as well as in crimson, scarlet, and red and white stripes.

Among the carnation-flowered poppies, the Mikado is justly a favorite with lovers of this plant. For general artistic effect it is perhaps unsurpassed by any other variety. The flowers are great fluffy balls of white and red fringes, borne on long firm stems that rise above the thick, broad, incised leaves, as shown in the picture on page 100. Even the four lower petals are deeply cut, so that their margins are composed of long fringes, an effect that is repeated in the deep fringes of the mass of narrow petals. The color scheme of the flower is very simple: the middle of each petal is white, which runs as a rather broad central stripe from the base to the lower half of the apical fringes, while the margins of the petals and the fringed tips are lake-red or crimson-scarlet. The Snowdrift is a pure white poppy of the

SNOWDRIFT POPPY IN A
JAPANESE JAR

Mikado type, a fluffy hemisphere of great purity of color and beauty of form. The four large petals at the base are frequently incised in several places; this is oftener the case with the inner than with the outer pair. Each of the petals of the main part of the flower is divided at the outer end into a dozen narrow rows which give the blossom its fringed appearance. The leaves are large and decorative, while the stems are of good size and substance. The Snowdrift may be used with excellent effect for temporary decorations. The blossoms are sufficiently large to show at a considerable distance. They produce striking effects alone in a dark vase, as may be seen from the illustration, or they may be displayed to advantage with other poppies similar in shape but differing in color. The Fairy Blush, another variety of similar type, has already been mentioned; the flowers are large, double, and fringed, with the petals white, tipped with a beautiful pink color. Other colors among the carnation-flowered sorts are various tints of pink, rose, scarlet, crimson, heliotrope, purple, and lavender.

The so-called California poppy is really not a poppy at all. Instead of belonging to the genus *Papaver*, which includes the poppies, it is an *Escholtzia*. It is an attractive plant, however, and furnishes graceful blossoms in deep yellow and orange, — colors which the true poppies do not give us. It is an annual of easy growth and well worthy of a place in every garden.

Few flowers may be put to a greater variety of uses for indoor decoration then the lovely sweet peas, which become abundant in a well-kept garden in July. These

A Combination Display. Celestial Sweet Peas in the Vase; Eliza Eckford Sweet Peas on the Table

gracious flowers are charming in almost any sort of a receptacle, but they should be used chiefly in jars and vases comparatively simple in design.

There is a great variety of Japanese pottery particularly suitable for these blossoms. The small simple

jars, ornamented only in skillfully blended colors, or the merest suggestions of conventional designs, are very satisfactory receptacles for sweet peas. While in general I do not like to use Japanese pitchers and teapots for holding flowers, on account of the violation of unity of use this involves, I have often obtained delightful effects in filling such receptacles with sweet peas. The flowers may be readily so massed as to hide the more obvious indications of the normal utility of the vessel.

Sweet Peas in a Banko Vase

Plain glass rose bowls and other low glass receptacles are also excellent for use with sweet peas. The tall rose vases, however, are not so good, because they are likely to be too high in proportion to the height of the mass of blossoms.

In general people crowd their displays of sweet peas too much. It is true that even then the flowers are beautiful, chiefly on account of the delicacy of their

Countess of Radnor Sweet Peas in a Yellow Jar

colors, but they are much more delightful when displayed in a freer fashion that reveals the inimitable grace of the living blossoms. Some suggestions of such free arrangement may be obtained from the accompanying pictures.

The same love of simplicity that leads to a less crowded display than is usually seen leads also to the use of fewer colors in displays. An arrangement of one or two varieties is much more satisfactory for quiet observation than is a mixture of all the colors. And by choosing the colors of the varieties, very delightful harmonies may be obtained. This result is also possible through the selection of vases for the flowers: thus by using the lovely bluish lavender blossoms of the Countess of Radnor variety in a low yellow jar a beautiful complementary harmony may be arranged.

For small receptions or other functions in which a temporary decoration is desired, delightful effects may be obtained by combining low vases of sweet pea blossoms with small bunches of other sweet peas scattered

upon the table near the vase, thus repeating the bit of form and color. Two or three small bunches dropped loosely near the vase add greatly to its decorative value.

In carrying out this idea, it is easy to make many attractive color combinations by using one variety in the vase and another on the table. I have thus combined these varieties: Peach Blossom and Lady Beaconsfield; Juanita and Ramona; the Duchess of York and the Duke of York.

There is much more satisfaction in growing separate varieties of sweet peas than in growing miscellaneous mixtures. The seedsmen offer every year new varieties, so that a list of the best ones soon loses value. One should grow the best sorts in all the principal colors and color combinations. But I trust that there is no need to warn the reader of these pages against the use of the double sweet peas. Even the seedsmen admit that their claims upon the flower lover are of doubtful value, and Professor L. H. Bailey expressed the truth with his usual felicity when he said that the double sweet pea is "a mussy and impudent thing." The grace of the single varieties is too precious to be sacrificed for mere display of color.

NASTURTIUMS

"The nasturtium," writes Schuyler Mathews, "is perhaps one of the most satisfactory of all the garden annuals. It produces an immense number of flowers with a small amount of attention from the gardener, and it withstands drought and the intense heat of mid-

summer better than any other denizen of the garden. The flower comes to us from South America, chiefly from Peru and Chili. No wonder that it is adapted to a climate subject to hot waves and drought. Although the fruit is pickled, and finds its way to our tables as an agreeable condiment, the flowers oftener appear there as a midsummer decoration. What a glory of color it brings us! — golden yellow, palest straw color, the same tint with ruby eyes, rich maroon, burning scarlet, intense red, delicate salmon, russet-orange, bright orange, æsthetic old gold, and gray-purple in silky sheen, peach-blow pink, streaky bronze and gold, ruby-eyed gold, and a host of variations which I never could adequately describe in twenty pages." And Mr. Mathews goes on to tell us that the following varieties seem to him most attractive, in the order named: —

Prince Henry. Streaked scarlet and straw-yellow.

Empress of India. Intense red, dark foliage.

Aurora. Salmon and orange-buff.

Pearl. Pale straw-yellow.

Rose. Deep scarlet-lake pink.

Edward Otto. Pale brownish lilac.

King of Tom Thumbs. Intense scarlet, dark foliage.

Asa Gray. Straw-yellow, striped with dull red.

The nasturtium blossoms are used to best advantage in low vases and jars. Small clear glass rose bowls serve admirably for their display.

The lilies are the crowning glory of the summer flora: beauty and grace characterize them all. Though constructed alike so far as the plan of the flower is concerned, they differ greatly in appearance on account of the differences in the color and the position of the petals. The hanging bells of the Canada lily furnish one of the most familiar flower pictures in the northern United States. The pollen-bearing anthers of the stamens hang down in a cluster where the clapper of the bell should be. Just below these anthers, and projecting from the middle of them, is the stigma, on the end of the pistil. The number of blossoms on a single plant varies from one or two to ten or twelve. They grow along streams and in meadows, where the yellowish red flowers are conspicuous above the grass.

The Philadelphia lily is less effective for indoor decorations than its Canada cousin, the flowers being attached vertically to the stems, and consequently lacking the grace of most of the other species. The Turk's cap lily is particularly graceful, with its curved stalk and recurved petals, while the great blossoms of the familiar tiger lily are always attractive: the latter has escaped from cultivation in many parts of New England and the Atlantic States. This is a superb lily, a native of China and Japan, its tawny spotted flowers being borne in abundance on the tall erect stems. It is hardy, and when once established will come up year after year in undiminished vigor.

Among the garden lilies few are more beautiful than the pearly white Madonna or Annunciation lily. The shape of the flowers in this species is very similar to that of the Canada lily, but instead of hanging vertically downward they are held horizontally, the mouth of each blossom facing away from the stem. The stigma projects a little beyond the anthers, in the middle of the open flower.

The simple change of position and of color gives this species a very different appearance from that of the Canada lily. And it adapts it to a very different group of insect pollinators. To learn what insects visit the Madonna lilies, watch a row of them some evening as twilight comes on. As the shades of night fall, notice how the pure white petals glow in the dusk, standing out in clear relief against the surrounding green. Presently you see a swiftly flying object hover in front of one of the flowers, stopping but a moment before going to another. Could you catch one of these creatures in an insect net you would find that it was a beautiful sphinx moth or hummingbird hawk-moth, with heavy body, short and powerful wings, and an extraordinarily long coiled tongue. Hovering like a hummingbird in front of the open flower, it thrusts its tongue to the base of the blossom, where the great drops of nectar are lying, and sips them rapidly up: while thus hovering, the head and more or less of the base of the tongue rubs against the stigma and the anthers, some of the pollen from the latter being thus rubbed upon the insect. When the next blossom is reached some of these pollen grains will

A DISPLAY OF CANADA LILIES

become attached to the viscid stigma and thus cross-pollination will be brought about.

The adaptation of these lilies to their sphinx moth visitors is readily observed. The moths fly in the twilight, when the white blossom is more easily seen than any other color; they visit preferably flowers that are horizontal, before which they can hover easily; the horizontal position meets this requirement. They appear to be attracted by sweet odors. Did you ever notice that the perfume of these lilies is most noticeable in the evening?

These Madonna lilies are as beautiful in the house as they are out-of-doors. They may be displayed to advantage in tall cylindrical vases or jars.

We have also two species of day-lilies which are often to be found as escapes in the neighborhood of old gardens. These do not belong to the genus Lilium, to which the other lilies belong, but are placed by botanists under the genus Hemerocallis. The commonest of these is the red day-lily shown in the picture facing page 4. The large reddish blossoms are borne on long stems, and are held horizontally. This species is a native of Europe and Asia, and has probably been in cultivation in this country ever since the first flower gardens were started.

The yellow day-lily is a more beautiful flower, the blossoms being of a lovely yellow hue and held horizontally on the upright stems. This variety is probably pollinized by sphinx moths.

The delicate pink flush of some of the peonies is one of the most delightful colors of all the summer season. These flowers deserve to be more generally grown than they have been of late. They occur in a great variety of colors, in both single and double blossoms, and may be utilized to excellent advantage in the house. For their display large wide jars are excellent, or rather wide cylindrical vases may be used to advantage.

Admirable decorative results may be obtained through the use of the various varieties of gladiolus. The long, straight stems with their rows of triangular blossoms are displayed to best advantage in rather heavy jars with straight sides. Cylindrical forms may be used, though more effective compositions are made by means of jars having the shape of an elongated truncated cone, as in the composition illustrated on page 23.

The many varieties of the perennial phloxes, as also those of Drummond's phlox, furnish excellent material for use indoors from early summer till late in autumn. A beautiful display of one of the perennial varieties is shown on page 53.

There are many summer wild flowers that may be used to advantage for indoor decoration. By the middle of June the brilliant golden yellows of the sunflowers and cone-flowers are lighting up the fields and meadows, while the caraway and wild carrot are abundant along the roadsides. In the swampy places the brilliant blossoms of the cardinal flower are aflame, and the great

blooms of the swamp mallow are aglow with beauty. On dry hillsides those forerunners of the goldenrods — the St. John's-worts — are lighting up the landscape with their golden flowers. All of these and many other summer wild flowers may be used to advantage by the judicious decorator.

In the garden, also, there are many flowers that deserve fuller treatment than I can give them here. One of the most beautiful of these is the coreopsis, which Mr. Schuyler Mathews well says is "one of the cheeriest of our smaller garden flowers." The blossoms are distinctly decorative and give delightful, airy effects. The cosmos is another favorite whose blossoms are of the same general type as the coreopsis, although the petals of the cosmos blossom are usually of but one color. The long slender stems, the finely cut leaves, and the decorative flowers unite to form a charming display in a suitable receptacle. The mourning bride, the larkspur, the petunia, the calendula, the monkshood, and others are also favorites with many people, and deserve a place in a well-stocked garden.

CHAPTER XI

THE FLOWERS OF AUTUMN

THE CHINA ASTER

For nearly a century the China aster has been one of the favorite blossoms of American gardeners. Its ease of culture, the lasting qualities of the flowers, and its effectiveness both for bedding and indoor decoration, have combined to make it universally beloved. Because of this, much attention has been given to the improvement of the various types that have appeared, so that the flower is now grown in many sets of varieties decidedly distinct from one another. The comet type is probably the most beautiful of these: it is especially characterized by having the petals flattened and curved backward in a way to suggest some of the more familiar sorts of chrysanthemums.

During the last few years these comet asters have been developed to great perfection, so that there are now available varieties in practically all the solid colors that the asters affect, as well as many very beautiful striped sorts. Great variation in size of plants may also be obtained, from dwarf sorts a few inches high to the giant comets two or three feet high.

WHITE COMET ASTERS IN A JARDINIÈRE

Among the comet asters of solid colors, those of the red and violet hues are particularly attractive. If you take one of the modern color charts, and turn to the series of tints between reds and violets, you can match tint for tint from your aster bed. From a light violet-red you go, step by step, through red-violet to a pure and delightful violet. The pure whites are also very beautiful, while the blossoms in which the petals are striped with white and some color tint are very attractive. There are many of these delightful combinations. One of the most charming is mauve and white: in a typical blossom the outside petals are pure deep mauve; just inside of these the petals are of the same color, but have a narrow margin of white; toward the centre, the width of the white border increases so that the general effect of the central mass, at a little distance, is a very light lavender, if not of a slightly tinted white. A very dainty combination is similar to this with the mauve replaced by lilac. And there are many other colors, both in the solid and the striped varieties, that are very beautiful.

The usefulness of the comet asters for decorative purposes has been greatly increased, since the introduction of the giant comets with their long stems and large blossoms. If your garden supplies these in a variety of colors, you need not envy the owners of conservatories their chrysanthemums. For these comets are every bit as lovely, and may be used to excellent advantage in the home. If you have a few simple flower jars, — of good form, and without the objectionable decorations that too often are supposed to add to their attractiveness, —

you can find great pleasure in arranging the blossoms in them. The use of white and one other color always gives a pleasing effect, although you can hardly fail to get good results in any combination of the different sorts. But it is unfortunate to mix these comet asters with other kinds of asters or other sorts of flowers. Their beauty is so distinctive that it shows to best advantage all alone.

Even if you have not the giant varieties, the smaller sorts may be used in less pretentious but equally beautiful arrangements in your jars and vases.

The comet asters are particularly well adapted for use in the bamboo wall-sticks to be obtained at the Japanese shops, which are so strikingly effective when filled with the right sorts of flowers. The long-stemmed blossoms of the giant comets may be displayed in these holders against a plain background to great advantage, the soft and shining petals illumining the wall in a most beautiful manner. Any suggestion of stiffness or bilateral duplication in the arrangement should be avoided, the blossoms being arranged in such a manner as to give an appearance of that harmonious asymmetry so much to be desired in floral compositions.

The Mary Semple aster is one of the best varieties of American origin yet produced. It was developed by Mr. James Semple of Pennsylvania, after many years' selection, having been first placed upon the market in 1892. It has an unusual combination of good qualities. The plants are strong and vigorous, branching freely, and commonly reaching a height of two and a half feet.

The flower stems are long, frequently attaining a length of sixteen to eighteen inches. The flowers are large, the best specimens measuring between three and four inches in diameter; the rays curve inward and are generally twisted toward the middle, partially or wholly concealing the yellow florets in the centre. The color is a delicate pink, which has been described as "a very soft but deep shade of rosy flesh color."

White Comet Asters in a Japanese Vase

On account of its large flowers, long stems, and charming color, the Mary Semple is a favorite aster for decorative purposes. The delicate pink of the blossoms shows very prettily in mass combinations.

Semple's White aster of some catalogues and the New White Branching aster of others are evidently different names for the same variety, as I find it impossible to distinguish between them in any way. Under whichever name it may be grown, it is a magnificent flower: the plants are about three feet high, bearing the blossoms

upon very long stems, the latter often measuring sixteen inches. The flowers are large, — sometimes having a diameter of four inches, — of a pure white, with the petals incurved and twisted in the middle. The long stems and perfect blossoms render this aster invaluable for decorative uses. It is only the best of the blossoms that show the perfect double form in which the yellow centre is concealed by the petals. As yet many of the blossoms are not thus perfect, a defect which is likely to become less common as the variety is improved by selection from year to year. This sort is late in blooming, coming on about the first of September in the North and remaining in blossom until killed by frost.

The ball-flowered or Jewel aster is a distinct type, having the petals curving strongly inward, thus giving a rounded effect to the blossom. In large flowers the outer petals show this incurving very definitely, but in small blossoms it is less pronounced on the outer rows of petals.

The Jewel asters grow in a variety of colors. One very pretty sort is a delicate rose-pink, while another is of a clear magenta hue.

The plants of the Jewel sorts are pyramidal, as may be seen from the picture on page 65, but are not so tall as those of the Semple varieties. The former usually reach a height of about eighteen inches, with the blossoms borne at the top of the plant on the ends of rather long stems. They come into bloom moderately early, and continue through several weeks.

The symmetry of the flowers and their rounded ap-

pearance when seen from the side render them excellent for decorative uses in vases or jars.

The Truffaut or Peony-flowered Perfection is a handsome strain of asters in which the petals are slightly incurved, each petal being deeply concave as seen from above, and generally having a decided notch at the tip. The outer are straighter and sometimes curve outward instead of inward, in which case, of course, the petals, as seen from above, are convex instead of concave.

The flowers are of fair size, often having a diameter of two and a half inches, and appear in a great number of colors. The seed catalogues list the following varieties as to color: brilliant rose, carmine, crimson, dark blood-red, deep mauve, light blue, pink, purple, snow-white, striped. In my garden from mixed seed of Truffaut asters I found last season these colors: bright rose-pink, aster-purple, mauve, deep mauve, magenta, auricula-purple, rose, deep maroon.

Probably no type of aster has been more generally grown in the past than the Victoria, which is classed with the asters having flat or reflexed petals. Among the solid colors found among these flowers are white, purple, violet, scarlet, crimson, and peach-blossom pink, while the following striped varieties are now available: crimson, heliotrope, or light blue, each edged with white, copper-red tipped with white, and white tinted with rose. The Victoria asters bloom very freely, and are excellent for indoor use.

The Cocardeau or Pompon Crown is a strikingly handsome strain of asters, in which the central two thirds

of the flower is of white or some solid color, while the surrounding portion is blue or pink, or some other bright hue. These flowers are intermediate between the quilled and flat-rayed sections, the central part being quilled, while the circumference is composed of concave petals notched at the tip. The Cocardeau plants are of medium height, averaging about fifteen inches. They blossom early and profusely. The flowers are particularly useful for indoor decoration in the home, being rather small for effects at any but short distances.

The Mignon is a very pretty type of aster with the flowers wholly double in the best blooms. The rays are reflexed, although in the basal rows of petals they are only slightly so. The plant is of medium height, and the flowers are borne in a close mass. The following colors are listed in the catalogues: bright blue, carmine, peach-blossom pink, snow-white, white and lilac, white and rose, violet-mauve.

The Triumph asters are perhaps the best of the dwarf sorts. The plants are less than a foot high, and bear blossoms so profusely that they form a mass of bloom, which is particularly attractive when the plant is placed in a suitable jardinière. The flowers are borne freely and openly, so that the plant as a whole is full of grace, notwithstanding its diminutive size. Two varieties are commonly grown: a deep red, called by the catalogues Scarlet Triumph, and a scarlet edged with white.

The Quilled or Needle asters, although formerly very popular, are now grown only to a limited extent. Betteridge's quilled and the Victoria needle are the two

Betteridge's Quilled Asters in a Japanese Jar

types now in use. The latter is an oddity; as may be seen from the illustration on page 43, there are no ray flowers, and the needles are quill-like, large, and conspicuous, making a very striking blossom.

The asters are very easy to grow. The plants are often started in the greenhouse and transplanted to the garden when well developed, thus bringing them into bloom comparatively early; but I like better to start them in the garden out-of-doors, and have them blossom

from the middle of August to the end of September, — the normal period for the plant. In this way it is very easy to have delightful beds of them in the garden or along the border, — beds which are the cynosure of neighboring eyes, as well as the source of an abundant supply of cut flowers.

One of the most satisfactory ways to use these asters for indoor decoration is to transplant them just as they come into bloom into artistic jardinières. The smaller and medium-sized plants may thus be changed without ill effect, if the soil about them is thoroughly soaked with water a few hours before they are taken up. I have not tried the giant plants with this method, but presume that they could also be transplanted if sufficient care were taken. For this purpose, jars without a drainage hole may be used, as it is desirable to keep the roots wet to avoid wilting. The compact masses of beautiful blossoms will remain in good condition for about two weeks, if not exposed to direct sunshine, and make a very effective bit of decoration.

THE MARIGOLDS

The marigold is a favorite from our grandmothers' gardens that deserves more attention than it has received of late. The glowing hues of yellow and orange appeal very strongly to the color sense, and may be utilized for decorative purposes with striking effect. One of the most telling flower displays I ever saw was a display of large golden marigolds in a bamboo wall-stick. The only objection to these flowers for indoor use is the

strong odor, which is disagreeable to many people. Mr. Schuyler Mathews, who has written delightfully of these flowers, says: "There are three distinct varieties: the African, *Tagetes erecta*, the French *T. patula*, and *T. signata*. These are again subdivided, on account of their distinct types, as follows: —

T. ERECTA.	African El Dorado, an immense flower which sometimes reaches a diameter of four inches.
	African quilled, smaller, with quilled rays.
	African dwarf double, smaller plants.
T. PATULA.	French tall, reaching a height of two feet.
	French dwarf, not over a foot high.
	Both varieties double.
T. SIGNATA.	French (Legion d'Honneur), small single yellow flowers with claret-spotted rays; height not over seven inches.

"These types are quite distinct and are therefore readily recognized. The names African and French are misleading; the plants originally came from South America and Mexico. They are prolific bloomers, and continue in flower from June until the middle of October, when they are pretty sure of a veto on further production by Jack Frost! I have had a symmetrical plant in my garden, of the French order, which bore at one time seventy-five blossoms in various stages of develop-

ment. The dark pinnate foliage, decorative in character, and the rich yellow-orange flowers, gave the plant a distinguished appearance very far removed from the commonplace. There was a touch of conventionality about it which was quaint and old-fashioned as well as refreshing in the midst of surroundings altogether modern; asters of the most approved type, poppies of rousing proportions and rarest colors, sweet peas of the newest varieties, mourning brides in the latest fashion of black, and a host of new annuals which the old-fashioned garden never saw. But the marigold of the French order has still an atmosphere of old times about it, particularly if we happen to catch the odor of a freshly plucked flower. How quickly the familiar strong scent carries us back in imagination to our grandmothers' gardens!"

THE DAHLIA AND OTHER AUTUMN FLOWERS

There has been quite a revival of interest during recent years in the dahlia, which a generation ago was a universal favorite. The old-fashioned round dahlia is a poor flower for indoor decoration, but the single, pompon, and cactus varieties are all worthy of cultivation for indoor as well as outdoor use. Of the pompons Mr. Wilhelm Miller writes: "The pompons are suitable for cut flowers, and their artificiality is attractive, quaint, or comical. They are like richly dressed children; their faces are very clean, and bright, and their tailor-made clothes are prim and neat or quaint and odd. Their formality is often pretty and amusing, as of those that imi-

tate their elders. *Little Arthur*, *Little Bessie*, *Little Bobby*, *Little Charlie*, *Little Rifleman*, *Little Valentine*, and *Little Wag* are names of some pompons, and there are many testimonies to their child-like grace and beauty. These pompons have been brought to a high degree of perfection. Their evolution is practically complete. They have a beauty and a place of their own, and no one would wish them any different. As a class, they offer the cheapest method I know of for producing great quantities of flowers two inches in diameter. A variety that does not have from ten to sixty flowers at a time, from the 4th of July until the September or October frost, is not worth keeping. They are the very thing for small yards and for certain city conditions, especially where people are likely to steal flowers. Any one who enjoys giving away flowers should have some pompons. They grow up quickly and hide bare, ugly places and are the ideal for those people who delight in having things trim, neat, and tidy. The peculiar merits of the pompon dahlias, then, are their profusion, their wide range of color, and their cheapness."

WILD FLOWERS

The goldenrods always make a beautiful and effective decoration when used as we see them in Nature. A few stalks in tall simple vases are more graceful than larger bunches. To prevent tipping over, it is desirable that the vase be rather broad at the bottom. The different species of goldenrod vary so in form that one can get much variety in a display of them, using for

each type the sort of vase or jar that displays it to best advantage.

The wild asters are also useful for autumn decorations, when displayed in the free open manner in which they grow out-of-doors. This is especially true of the sorts with larger flowers. The intense color of the New England aster is a very delightful tone of which the eye never tires. This variety is commonly offered for sale by nurserymen, and deserves a place in the home grounds, if it does not grow spontaneously in the neighborhood.

Many of the summer wild flowers last until frost, and of course may well be used as long as they last. The wild sunflowers never seem more brilliant than in September. There are also a few fall flowers that deserve consideration. By the roadsides the wonderful blue blossoms of the chicory are abundant, while in secluded places the more intense cerulean hue of the fringed gentian is displayed. But the latter should be plucked sparingly, for it is very easy to exterminate it from its haunts, and it is too beautiful a flower for such a fate. In the wet meadows of the Northern States the delicate spires of the spiranthes or ladies' tresses are to be found, while in the borders of the woods are the turtle-head, the closed gentian, and a few other species.

The season's pageant of flowers fittingly culminates in the magnificent displays of the chrysanthemum houses. Inasmuch as any fragmentary treatment of these must be so insufficient, and as they are so largely greenhouse plants, I shall be here content with the barest mention.

Throughout November, however, they furnish indoor decorations of surpassing beauty. The larger sizes require very large jars for their adequate display, while the smaller ones, generally as beautiful as the others though lacking in size, may be placed in jars of moderate height. At the chrysanthemum shows the beauty of the blossoms is sadly lessened by the indiscriminate mixing of colors. What a dream of beauty an artist could make with such a wealth of material at his disposal as the managers of these shows possess!

AFTER-WORD

"WHAT, then, is taste, but those internal powers,
Active and strong, and feelingly alive
To each fine impulse? A discerning sense
Of decent and sublime, with quick disgust
From things deformed, or disarranged, or gross in
species."

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